

A
YEAR OF
JAPANESE
EPIGRAMS

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A REFLECTION OF MOUNT FUJI.

INTRODUCTION

PERHAPS it would not be far wrong to say that the Japanese are the most poetical nation in the world. From their earliest school-days children are taught the conventional rules for composing verse; and, having in addition all the inherited knowledge and poetic appreciation handed down from past generations, it is not surprising to find that verses are composed and jotted down upon all occasions and on all subjects. Poetry is in the air; poetical parties take the place of our bridge drives; picnics are given, when the guests are invited to view some specially fine flowering trees and are expected to compose verses, which are then written down upon narrow slips of paper and attached to the branches; and each January a National Poetical Contest, called *Uta-awase*, takes place, when each one in the land, from the highest to the lowest, is allowed to send in a verse on a special subject chosen by the Emperor. The results are carefully sorted out, classified, and finally reduced to the few best, which are then read out in public and published in the newspapers.

Verses are to be found on pictures, screens, china, fans, towels, handkerchiefs, &c.; most newspapers and magazines publish more or less poetry; the people sing while at work, and compose verses in joy or sorrow, health or sickness, and by day or, when unable to sleep, by night; I have even known

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a Japanese student produce verses in the unromantic smoke of a North of England manufacturing town.

The oldest and most classical metre is the *tanka*, a five-lined verse of thirty-one syllables, and for many years this was the only kind of poetry known in Japan. But in the fifteenth or sixteenth century a kind of literary pastime came into fashion, called *Renga*; one person composed the first three lines of a *tanka* verse, and the other players had to extemporize a suitable last couplet, or *vice versa*. From this arose the custom of composing a complete verse in three lines only, consisting of seventeen syllables, 5-7-5, which was called *haikai*, *haiku*, or *hokku*.

Most people will be inclined to think that no real poetry can be written within such a narrow compass; for each *hokku* is complete in itself, it does not stand merely as one verse in a longer poem. But that is just where the skill of the *hokku* writer comes in. The nation that can produce those miracles of Lilliputian carvings and paintings, which can only be appreciated by the aid of a magnifying-glass, and complete little landscape gardens with fishponds and growing trees within the space of a small tea-tray, are adepts at this sort of thing. In fact the Japanese mind runs naturally to the minute, to a tiny jewel polished to perfection, and they revel in the conciseness and compression of a *hokku* verse. The writer in a few striking words strives to convey the suggestion of an idea or the outlines of a picture against a background of mist, and the reader is left to fill in the details for himself. Indeed, the *hokku* writer does in verse what the artist does with his suggestive brush-work, sketching in a few strokes, hinting at his meaning, and leaving the rest to imagination.

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Thousands of *hokku* are composed every year, and numbers of collections of verses are published, generally classified according to the seasons of the year to which they belong; for there are conventional rules to govern this. For instance, *oboro* (dusk) must only appear under mid-spring, *yūdachi* (a shower) belongs to late summer, and *meigetsu* (full moon) to mid-autumn. Few love-poems are to be found among *hokku*; they are generally written in *tanka* or the modern *dodo-itsu*, which has four lines and twenty-six syllables. Occasionally a more or less humorous verse is met with, but the great mass of them are written about flowers, insects, birds, the moon, the seasons, festivals, &c.

But the best description I can give of these little verses is to quote what the great Japanese scholars of the day have said about them. Dr. W. G. Aston, C.M.G., says of *haikai* verses, 'There is in them a perfection of apt phrase, which often enshrines minute but genuine pearls of true sentiment or pretty fancy. Specks even of wisdom and piety may sometimes be discovered upon close scrutiny.' Prof. B. H. Chamberlain calls them 'the tiniest of vignettes, a sketch in barest outline, the suggestion, not the description, of a scene or circumstance, a little dab of colour, thrown upon a canvas one inch square, where the spectator is left to guess at the picture as best he may.' And again, 'a momentary flash, a smile half formed, a sigh suppressed almost before it becomes audible.' And Mr. F. V. Dickins, C.B., says, 'They suggest rather than state a thought or fancy, and often require a world of explanation to be intelligible. They are titles of unwritten poems rather than themselves poems. But, when understood, they are found to contain, or at least to suggest,

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an incredible amount of meaning within the narrowest compass of language.'

The verses which follow are all *hokku*, and are taken with very few exceptions from the following four Japanese Collections, *Haiku Ichi Man* (One Myriad Haiku), and *Haikai Kosen Shinsen* (Ancient and Modern Selections of Haikai), published by Mr. T. Nunami of Tōkyō, who also specially composed and sent me the verse signed with his literary name Kei-on, which appears on the first page; also *Hokku Tehodoki*, (Handbook of Hokku) and *Kokon Hokku Tō-kagami* (A Distant Reflection of Ancient and Modern Hokku), published by Mr. Shōbei Okamura of Tōkyō; both of these gentlemen have kindly given me permission to make use of their Collections.

It will be noticed that nearly all these verses, even in their English form, describe some little picture which could be painted—often merely the outlines, which leave much to the reader's imagination. What could give one a more delightful picture of a peaceful autumn morning in Japan than Bashō's little gem which I have put down for Sept. 26? 'Translated literally it runs, 'An early morning breeze? Yes, and a single goose up in the white clouds, nothing more.' Not a verb in the whole verse, nothing but a couple of light touches of the brush, and the sketch is complete. In this respect Mr. Ishibashi's delicate little pictures are particularly successful, and give a much better translation of the original than pages of English could do.

Lafadio Hearn said that English translations of Japanese verses are only as pressed and dried flowers compared to the live blossoms of the original, and I cannot hope to reproduce

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anything of their charm and vividness; I am but too conscious of the inadequacy of my translation, and shall be quite satisfied if I can succeed in giving a general impression of the way the Japanese mind looks at the beauties of Nature, sees little details which quite escape us, and embodies his ideas in verse—ideas which the reader will see are very different from the thoughts that would occur under similar circumstances to a European.

Many of these verses contain double meanings and plays upon words, which cannot be rendered into English, and the meaning is often dependent upon the place or circumstances in which the verse was composed, which it is not always easy to ascertain. For example, the verse I have put down for May 7, if translated literally, reads, 'The grasses of summer? A vestige of the soldiers' dreams'; which conveys little sense, until we know that Bashō wrote this on the scene of a great historical battle, long grown over with grass.

This is a typical instance of the concentrated and compressed form of *haikai*. As Dr. Aston says, 'A very large proportion of Bashō's *haikai* are so obscurely allusive as to transcend the comprehension of the uninitiated foreigner'; and Prof. Chamberlain alludes to them as 'epigrams which continually cross the borderland of obscurity'. Perhaps I may add that several verses have puzzled even educated Japanese, to whom I have applied for guidance.

Some of the verses I have selected may appear to a Japanese as very poor specimens of their country's poetry; I would not for a moment suggest that they are all good, although the Collection includes many by the very best writers; I can only plead that they appeared to me to be the ones best adapted for translation into English out of more than 2,500 that I have

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read. The merit of a verse to a Japanese often lies in a particular word or phrase, or in the order of the words, niceties which are quite lost in translation; and Lafcadio Hearn even went so far as to say that scarcely two or three in every one hundred *hokku* verses would bear translation.

In my version I have ventured to add one syllable to each line, which makes the verse sound better to an English ear, and also leaves a little more room to express the meaning. Even then, however, I have often been obliged to avail myself of the heading to help out the meaning of the original.

In reading the Japanese the vowels have the continental sound, and the consonants are pronounced as in English, except that 'g' in the middle of a word is sounded as if it were 'ng'; every syllable, whether a single vowel or a vowel preceded by a consonant, must be sounded separately; there are no silent letters and no diphthongs, and a long vowel is lengthened out as if it were two syllables. Where a consonant occurs at the end of a syllable, as in the final 'n' of the future tense or in the occasional Chinese words, it is pronounced as a complete syllable.

It will be noticed that sometimes a verse does not scan properly, as it has too many syllables; in this case a Japanese would slur over the defect in reciting it, and explain that the musical part of the verse is not of so much importance as the idea expressed. It is in fact a case of poetic licence. A notable instance will be found in the second line of Bashō's verse which I have put down for Oct. 8.

The three coloured pictures have been specially painted by Mr. Ishibashi; the frontispiece represents a reflection of Mount Fuji in the water, and the single wild goose is in-

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INTRODUCTION

tended to suggest the season of autumn, when the atmosphere is always sufficiently clear from mist to show the reflection. Of the other two pictures, one is 'Plums blossoming in the moonlight with snow on the ground', a conventional poetical combination; and the other is a view of Mount Fuji from Miho no Matsubara, the scene of the well-known Nō opera *Ha-goromo* or Feather Robe.

Most of the information in connexion with the verses and their writers I have gathered from Prof. Chamberlain's *Things Japanese*, an exhaustive paper read before the Asiatic Society of Japan on *Bashō* and the *Japanese Epigram* by the same author, Dr. Aston's *Japanese Literature*, and the charming works of the late Lafcadio Hearn. My thanks are also due to Mr. S. Uchigasaki and Mr. C. Fujino for their advice and assistance in many difficulties. The latter especially has transliterated for me nearly all the names of the writers of the verses. These names, which are *hainyō* or *noms de plume* and not the real names of the writers, require a special study of their own to pronounce properly. Ladies' names are generally written in phonetics, which are easily read; but the others are written in two or more ideographic characters, each of which can be pronounced in two or more different ways according to their Chinese or Japanese sound, and nothing but long experience can make sure of their correct pronunciation. Many of the less well-known names puzzle the Japanese themselves, and they will tell you that they may be read either in one way or another. At the end will be found some notes on Bashō, the greatest of all *hokku* writers, and a few of the better-known poets, and such notes on the verses as seemed to be necessary to elucidate their meaning.

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W. N. P.

Aki kaze ya
Hai ki yoko tō
Nami ban ri.
KEI-ON

A book of verse for thee,
Blown by the autumn breezes o'er
Ten thousand miles of sea.

JANUARY

[LATE WINTER]

New Year's Day

Jan. 1

Tori no koye
Hana aru katae
Shi-hô-hai.

Let birds and blossoms pay
Due homage to the Emperor
Upon each New Year's Day.

SONO (a lady).

Jan. 2

Wind in the Pine Trees

Matsu kaze mo
Mada yo fukaki ni
Utai-zome.

The night wind whistles clear
Among the rustling pine-tree tops
The first song of the year.

SEIBI.

(SEE NOTE 1)

Jan. 3

A Cold Morning

Waga neta wo
Kôbe agete miru
Samusa kana.

Fresh from the land of dreams
I raise my sleepy head ; but, ah !
How cold the morning seems.

RAIZAN.

JANUARY

Jan. 4 *An Image on the Moor*

No Hotoke no
Hana no saki kara
Tsurara kana.
Far from the busy town
This Buddha stands, and from his nose
An icicle drips down.

(SEE NOTE 2)

ISSA.

Jan. 5 *A Winter Gale*

Kogarashi no
Hate wa ari keri
Umi no oto.
The hurricane's wild roar
Dies down a moment, but the waves
Still dash upon the shore.

GENSUI.

Jan. 6 *Courage and Endurance*

Yo arashi ni
Kenu beki koye ya
Kan-ne-Butsu.
Though winter storms may rage,
The pilgrim should not falter on
His midnight pilgrimage.

(SEE NOTE 3)

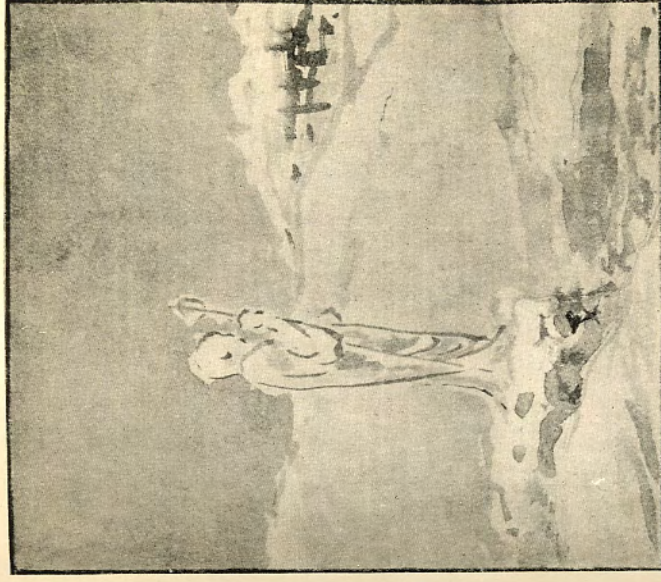
SEIUN.

Jan. 7 *The Pilgrim of the Night*

Hoso nichichi ni
Nari-yuku koye ya
Kan-ne-Butsu.
Is it not true to say,
The midnight pilgrim with his bell
Pursues the narrow way?

(SEE NOTE 3)

BUSON.



January 4

An Image on the Moor

Far from the busy town
This Buddha stands, and from his nose
An icicle drips down.

JANUARY

Jan. 8

Winter Pilgrimage

Shira yuki no
Naka ni koye ari
Kan-ne-Butsu.

Across the snow so white
I hear the bell of him who goes
On pilgrimage to-night.

RYOTA.

(SEE NOTE 3)

Jan. 9

Snow on the Willows

Furu yuki wo
Suso kara harau
Yanagi kana.

The willows hanging low
Shake from their long and trailing skirts
The freshly fallen snow.

TSURU (a lady).

(SEE NOTE 17)

Jan. 10

A Night of Snow

Saku-saku to
Wara kuu uma ya
Yoru no yuki.

Snow falls at close of day,
And all is soft and silent, save
The horses crunching hay.

KIŪKOKU.

(SEE NOTE 4)

Jan. 11

The Song of the Boatmen

Fune-biki no
Koye no togari ya
Yoru no yuki.

With snow the world is white,
How clearly sounds the song of those
Who tow the boats to-night.

GINA.

JANUARY

A Holiday

Jan. 12

Ne no hi suru
Nobe ni medetashi
Tera no kado.

SEIBI.

I love to wend my way
Towards some country temple's gate
On the Rat holiday.

(SEE NOTE 5)

Waving Pine Trees

Jan. 13

Hatsu ne no hi
Kakaete warau
Matsu mo ari.

RYOTA.

The very pine-trees sway
And laugh and try to kiss their hands
On the Rat holiday.

(SEE NOTE 5)

Snow on the Pine Trees

Jan. 14

Toshi-doshi ni
Yuki furedo mada
Matsu oran.

MOMBAN.

The years may come and go,
But still the pine-tree flourishes,
Though sprinkled with the snow.

(SEE NOTE 6)

An Untimely Visitor

Jan. 15

Uzumibi ya
Kabe ni wa kaku no
Kage-bōshi.

BASHŌ.

Alas! My fire is out,
And there's a shadow on the wall—
A visitor, no doubt.

(SEE NOTE 7)

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JANUARY

An Untimely Visitor

Jan. 16

Uzumibi ya
Yo fukete kado wo
Tataku oto.

KIOROKU.

The night is growing late,
My fire is almost out; but, hark!
Who's knocking at the gate?

(SEE NOTE 7)

Cheerless Daybreak

Jan. 17

Akatsuki ya
Hai no naka yori
Kirigirisu.

TANDAN.

The day breaks cold and drear,
And in the ashes of my hearth
A cricket's chirp I hear.

(SEE NOTE 8)

A Cold Winter's Night

Jan. 18

Sumi nashi to
Iu koye shoya mo
Fuke ni keru.

SEIBI.

The night is scarce begun,
And yet I hear a voice that says,
'The charcoal is all done!'

(SEE NOTE 9)

A Bell at Night

Jan. 19

Kane sayuru
Yoru ya nezumi no
Oto mo sezu.

KIRIN.

Now all the world's asleep;
Even the rats are silent, and
A bell sounds clear and deep.

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JANUARY

Jan. 20 *My Little Sword-bearer*

Tachi mochi wa
Yuki ni koronde
Miyenu nari.

Where is the boy? Hallo!
The little lad who bears my sword
Has tumbled in the snow.

SHIGEN.

(SEE NOTE 10)

Jan. 21 *Winter Solitude*

Nani to naku
Fuyu yo tonari wo
Kikare keru.

When bound in winter's thrall,
'Tis comforting across the night
To hear a neighbour's call.

KIKAKU.

Jan. 22 *Night on the Ocean*

Tsuki sumu ya
Oto naki mizu ni
Uki ne dori.

Hushed is the silent deep,
The moon is shining brightly, and
The seagulls float asleep.

RANKŌ.

Jan. 23 *Peace on the Water*

Nami ni uku
Tsuki wo makura ya
Uki ne dori.

Th' reflected moon shall make
A pillow for the bird that floats
Asleep upon the lake.

RENSEN.

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JANUARY

Jan. 24 *Frightened Water-birds*

Mizu dori ya
Nan ni odoroku
Yoru no koye.

What causes them such fright,
Those timid water-birds? 'Tis but
The whisper of the night.

TŌDŌ.

Jan. 25 *Floating Seagulls*

Oki naka ya
Tori no uki ne ni
Yū akari.

The shades of evening creep
Far off across the ocean, where
The seagulls float asleep.

SŌKYU.

Jan. 26 *The Troubles of Life*

Chira-chira to
Tsumorade yuki no
Hate ni keru.

There comes a rest at last,
Not always will life's dazzling snow
Keep piling up so fast.

SEKIU.

(SEE NOTE 11)

Jan. 27 *Hawks and Sparrows*

Taka gari ya
Suzume wa yoso no
Ume no hana.

When hawks are in the air,
The plums may go to Jericho
For all the sparrows care!

YAHA.

(SEE NOTE 12)

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JANUARY

The Hawk

Jan. 28

Kari kurete
Taka no manako ni
Iri hi kana.

ENSHI.

His hunting day now done,
The fierce hawk quietly contemplates
The gently setting sun.

(SEE NOTE 13)

The Early Plum Blossom

Jan. 29

Kambai ya
Hito no samusa wo
Warau iro.

KANSUI.

Mid snow and bitter wind
The plum-tree blooms and smiles upon
The coldness of mankind.

(SEE NOTE 14)

The Fall of the Plum Blossoms

Jan. 30

Miru naka ni
Furi ushinau ya
Yuki no ume.

RANKŌ.

I came to look, and lo!
The plum-tree petals scatter down,
A fall of purest snow.

The Owl

Jan. 31

Mimi-zuku ya
Omoi-kiritaru
Hiru no sora.

KAIKŌ.

The midday sky, no doubt,
Is one thing that the owl has quite
Made up its mind about.

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FEBRUARY

[EARLY SPRING]

A Cold Spring

Feb. 1

Cha no hana ya
Haru mada samuki
Wasure saku.

BANRAL.

So chilly is the spring,
My little tea plants quite forget
They should be blossoming!

Sunshine on the Snow

Feb. 2

Nichi harete
Moyuru ga gotoshi
Haru no yuki.

RANKŌ.

In spring the sun shines bright;
Almost you'd think its rays had set
The sparkling snow alight.

Snow in Spring

Feb. 3

Ara umi no
Oto shizumarite
Haru no yuki.

BUNSHIN.

O'er the wild raging main
The snow of spring falls softly down
And hushes it again.

Powder-puff

Feb. 4

Otome ko no
Oshiroi hodo ya
Haru no yuki.

RISEL.

This spring there's just enough
Soft powdered snow for little girls
To use as powder-puff.

(SEE NOTE 15)

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FEBRUARY

Sleet on the Pines

Feb. 5

Fūwari to
Awa-yuki noru ya
Kishi no matsu.

The sleet so soft and fine
Falls lightly down upon the cliff
And on the sturdy pine.

RYŌSETSU.

A Cold Sea Breeze

Feb. 6

Ao umi no
Kaze watarite ya
Kōri uku.

Across the deep blue sea
O'er many a floating berg of ice
This wind has blown to me.

RYŌSHŌ.

A Flight of Wild Geese

Feb. 7

Sae-kaeru
Kari no ha kaze ya
Yū zuki yo.

Is it the wild-geese flight, [breeze
Whose flapping wings have made the
This chilly moonlight night?

TAIBIN.

Daffodils

Feb. 8

Suisen no
Haru made nokoru
Samusa kana.

In spite of cold and chills
That usher in the early spring
We have the daffodils.

KIKURŌ.

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FEBRUARY

The Remains of the Snow

Feb. 9

Ō tera no
Ki kage hi kage ya
Nokoru yuki.

This temple still can show,
Saved by the shadow of the trees,
A little patch of snow.

RENGETSU.

(SEE NOTE 16)

A Solitary Willow on the Moor

Feb. 10

Mizu oto no
No naka sabishiki
Yanagi kana.

Poor lonely willow-tree,
With nothing but the bubbling brook
To keep it company!

SHADŌ.

(SEE NOTE 17)

Plums Blossoming in the Snow

Feb. 11

Ume no hana
Yuki ga furite mo
Saki ni keru.

What though the snow may fall!
It makes no difference to the plums,
They blossom through it all.

CHARAI.

(SEE NOTE 18)

Plum Blossom

Feb. 12

Haku bai ni
Itsutsu no kuruma
Narabe keru.

Perfect in form and hue,
The five white petals of the plum
Arranged in order due.

SEISEI.

(SEE NOTE 19)

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FEBRUARY

Feb. 13 *Plum Blossoms in the Dusk*

Koi no oto
Mizu honoguraku
Ume shiroshi.
Plum blossoms, white as snow!
And all is still, save when the carp
Splash in the stream below.

URITSU.

Feb. 14 *The Sympathy of the Plums*

Hana mireba
Niou namida no
Kobore keru.
No tears have they to shed;
The plums can only show their grief
By shedding scent instead.

(SEE NOTE 20)

HŪSEN.

Feb. 15 *The Moon's Halo*

Ume ga kō no
Tachi-noborite ya
Tsuki no kasa.
Plum blossoms, pink and white,
Your perfume sweet a halo casts
Around the moon to-night.

(SEE NOTE 21)

BUSON.

Feb. 16 *Plum Perfume and Moonlight*

Yū-zuki no
Hosodono ni ume
Kaoru nari.
My balcony to-night
Is filled with perfume of the plums
And flooded with moonlight.

ANONYMOUS.



February 18

The Perfume of the Plums

So sweet the plum-trees smell;
Would that the brush that paints the flower
Could paint the scent as well!

FEBRUARY

Feb. 17 *Scattered Plum Petals*

Kusa ni kō The blossoms droop and fade,
Kaoredō chiru ya The perfume of the plums, though sweet,
Ume no hana. Low in the grass is laid.

SHAGIŪ.

Feb. 18 *The Perfume of the Plums*

Ume no hana So sweet the plum-trees smell;
Kō nagara utsutsu Would that the brush that paints the flower
Fude mogana. Could paint the scent as well!

SHŌHA.

Feb. 19 *The White Camellia*

Shira tsubaki Nought breaks the moonlight hush,
Ochiru oto nomi Save now and then a head that falls
Tsuki yo kana. From the camellia bush.

RANKŌ.

(SEE NOTE 22)

Feb. 20 *Camellia Heads*

Ochi tsubaki Rain splashes on the beds,
Hiku no nezumi ya And skurrying rats are dragging off
Ame no oto. The dead camellia heads.

SHICHKU.

(SEE NOTE 22)

FEBRUARY

Pink Plum Blossoms

Feb. 21

Kō bai ni
Asahi no akaki
Kumori kana.

A heavy cloud hangs low—
A cloud of blossoms o'er the land,
Pink, like the sunrise glow.

BUNDO.

An Image of Buddha

Feb. 22

Kō bai ya
Ōkina Mida ni
Hikari sasu.

The pink plum blossoms shed
The glory of their radiancy
O'er great Amida's head.

TAIGI.

(SEE NOTE 23)

A Landscape

Feb. 23

Kō bai no
Hikari no de nashi
Yama de nashi.

Far across hill and dale
The blossoms of the plum have cast
A delicate pink veil.

KIHŌ.

A Fall of Snow

Feb. 24

Kō bai ya
Yo wa usuyuki ni
Ake hanare.

Daybreak has come to show
The pink plums blossoming amid
The softly falling snow.

EIKI.

16

FEBRUARY

Approaching Death

Feb. 25

Nehan-e ya
Yanagi ni kurete
Ume no asa.

At last my hour has come;
The sun, which on the willow sets,
Shall rise upon the plum.

THE PRIEST TAISHI.

(SEE NOTE 24)

Rest after Toil

Feb. 26

Samazama to
Setsu kutabirete
Nehan kana.

In many ways we know
Nirvana waits for weary souls
After life's toil below.

KODŌ.

Nirvana

Feb. 27

Shaka-Nyorai
Itta kao sezu
Neraretari.

Buddha himself has said,
'Tis not the body of a man
That sleeps when he is dead.

SHŪSEN.

Nirvana

Feb. 28

Nehan-e ya
Hito shizumarite
Yū kumori.

The black clouds gather fast,
And night draws on, but we shall reach
Eternal rest at last.

SHIFŪ.

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D

MARCH

Moths

Mar. 4

Ō hara ya
Chō no dete mau
Oboro tsuki.
jōsō.

MARCH

[MID SPRING]

A Cloudy Moon

Mar. 5

Oshisō ni
Yo no akeru nari
Oboro tsuki.
KODŌ.

The Footsore Pilgrim

Mar. 1

Tabi-bito no
Geta hiki-zuru ya
Oboro tsuki.
SHŌROKU.

The Sleeping Buddha

Mar. 2

Dai Butsu no
Nemuru mono nara
Oboro tsuki.
CHŌSUI.

Under the Shade of the Pines

Mar. 3

Oboro to wa
Matsu no kurosa ni
Tsuki yo kana.
KIKAKU.

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The Silent Moonlight

Mar. 6

Ita-bashi no
Oto shizuka nari
Oboro tsuki.
RITŌ.

Stillness

Mar. 7

Furu ike ya
Kawazu tobi-komu
Mizu no oto.
BASHŌ.

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(SEE NOTE 25)

MARCH

Mar. 8

Tranquillity

Nodokasa ya
Hayaki tsuki hi wo
Wasuretaru.

So peacefully live I,
I scarcely heed how rapidly
The days and months slip by.

TAIGI.

Mar. 9

The Coming Storm

Nodokasa no
Hate wa kumorite
Kure ni keru.

A lurid setting sun,
A sky banked up with cloud, and so
This peaceful day is done.

BOKUSUI.

Mar. 10

Sea Fog

Hama michi ya
Tsumazuku bakari
Usu-gasumi.

The fog lies thick to-day;
Alone I wandered on the shore,
And now I've lost my way.

GOBUTSU.

Mar. 11

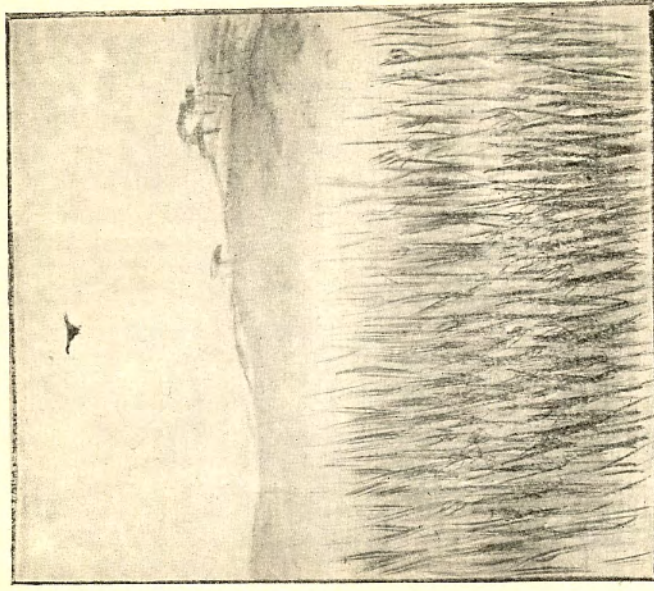
The Evening Mist

Hashigeta ya
Hi wa sashi nagara
Yû-gasumi.

The evening mist hangs low,
And through the cross-beams of the bridge
The slanting sunbeams show.

HOKUSHI.

20



March 14

The Soaring Skylark

Too high the lark has flown;
The young ones long for her return,
Left in the nest alone.

MARCH

Mar. 12

The Sunset Bell

Kane no koye
Sate wa tera ari
Yū-gasumi.

The mists close round about
The holy Buddhist temple, and
The sunset bell rings out.

UNGIO.

(SEE NOTE 26)

Mar. 13

Sunset

Yama-gasumi
Umi kurenai no
Yūbe kana.

The crimson sunset glow
Is on the mountain, on the mist,
And on the sea below.

RANKŌ.

Mar. 14

The Soaring Skylark

Ko ya matan
Amari hibari no
Taka agari.

Too high the lark has flown;
The young ones long for her return,
Left in the nest alone.

SAMPŪ.

(SEE NOTE 27)

Mar. 15

The Weary Skylark

Koye mo ha mo
Yasume ni oriru
Hibari kana.

When voice and wings need rest,
The little skylark from the sky
Drops down into her nest.

NAGANOGL.

(SEE NOTE 27)

MARCH

Mar. 16 *At the Lake Side*

Uguisu ya
Kosui mo kishi e
Sazara nami.

The nightingale's sweet trill,
The splash of ripples on the shore,
And all the rest is still.

RIÖRIÜ.

(SEE NOTE 28)

Mar. 17 *The Early Cherry Flowers*

Kane tsukite
Sakaseru Higan
Sakura kana.

Strike the great bell, I pray,
To bid the early cherry-trees
Burst into bloom to-day.

FÜSÖ.

(SEE NOTE 29)

Mar. 18 *A Spring Morning*

Sore mo kari
Kore mo kari nari
Kesa no haru.

A clear spring morning sky,
And here and there, far overhead,
Singing the wild geese fly.

RYÖTO.

Mar. 19 *Wild Geese at Night*

Kita hodo wa
Kaeranu koye ya
Yoru no kari.

To-night the wild geese pass
Far overhead, and now their song
Has died away, alas!

TAIGI.

22

MARCH

Mar. 20 *A Flight of Wild Geese*

Yuku kari ya
Mada atarashiki
Tabi no sora.

Far off the wild geese fly;
Each trip they make they ever take
A new track o'er the sky.

SHÜSHÜ.

Mar. 21 *The Return of the Swallows*

Yama no ha ni
Tsubame wo kaesu
Iri-hi kana.

The sunset's golden track,
That streams across the mountain-top,
Conducts the swallows back.

KIKAKU.

Mar. 22 *Twittering of Swallows*

Su no tsubame
Asa-ne no uchi ni
Naki ni keru.

The swallows in their nest,
That twitter in the early dawn,
Disturb my morning rest.

SHÖSAN.

Mar. 23 *Early Daybreak*

Akebono ya
Mada tobi desanu
Kusa no chô.

The dawn's first glimmers pass
Across the skies, but butterflies
Still linger in the grass.

JÖBOKU.

23

MARCH

Mar. 24

Karuki mi ni
Agumishi sama ya
Kaze no chô.

SHŪSEN.

Frailty

My body weak and frail
Is weary, like a butterfly
That struggles with the gale.

Mar. 25

Yo no naka ya
Chô chô tomare—
Kaku-mo-are.

SŌIN.

Butterflies

The world is cold and grey,
But still we have the butterflies
To chase our cares away.

(SEE NOTE 30)

Mar. 26

Hana no yume
Kikitaki chô ni
Koye mo nashi.

REIKAN.

A Butterfly's Dream

These butterflies of ours—
If they could speak, what pretty dreams
We'd hear about the flowers.

Mar. 27

Oki oki yo
Waga tomo ni sen
Neru ko chô.

BASHŌ.

A Sleeping Butterfly

Wake up, wake up, now do,
You sleepy-headed butterfly,
I want to play with you.

24

MARCH

Mar. 28

Chô no ha ni
Bakari kaze aru
Hi yori kana.

UUN.

A Still Day

Warm sun and cloudless skies;
The only breath of air is from
The wings of butterflies.

Mar. 29

Chô no tobu
Bakari no naka no
Hi kage kana.

BASHŌ.

A Butterfly on the Moor

The sun shines in the sky,
And far across the moor there flits
A single butterfly.

(SEE NOTE 31)

Mar. 30

Ô tera no
Tobira aketaru
Harubi kana.

GUSAI.

The Sun in Spring

This holy temple's door—
The spring sun flings it open wide
And streams upon the floor.

Mar. 31

Kokokashiko
Kawazu naku yo ya
Hoshi no kage.

KIKAKU.

A Starlight Night

The stars are shining bright,
And here and there a single frog
Croaks in the still night.

(SEE NOTE 32)

25

E

APRIL

[LATE SPRING]

Apr. 1 *Cherry Blossom Time*

Ume chireba
Momo momo chireba
Sakura kana.

Plum blossoms all have gone,
And peaches, even peaches too,
But cherries now come on.

KEIBA.

(SEE NOTE 18)

Apr. 2 *Cherry Blossom*

Hoku tani wa
Nan tani wa ima
Yama zakura.

Now cherries blossom forth,
And deck the valleys of the south,
The valleys of the north.

SHŌHA.

Apr. 3 *Yoshino*

Kore wa kore wa
To bakari hana no
Yoshino yama.

At lovely Yoshino
The mountain cherries here and there
Have just begun to show.

TEISHITSU.

(SEE NOTE 33)



April 3

Yoshino

At lovely Yoshino
The mountain cherries here and there
Have just begun to show.

APRIL

The Traveller's Rest

Apr. 4

Hana no kage A wayside cherry-tree
Utai ni nitaru Is to a weary pilgrim like
Tabine kana. A restful lullaby.

BASHŌ.

The Fish Salesman

Apr. 5

Yo wa sakura To-day, while others roam
Kado wa tai uru To view the cherries, I must stay
Hi yori kana. And sell my fish at home.

HAKUYŪ.

The Beauty of Cherry Blossom

Apr. 6

Hana wo yaru This life is but a dream,
Sakura ya yume no O'er which the cherries blossoming
Uki yo mono. Cast their enchanting gleam.

SUTE (a lady).

A Disappointed Woodpecker

Apr. 7

Kitsutsuki ya Mid cherry blossoms gay
Kare ki wo sagasu In vain the poor woodpecker seeks
Hana no naka. A rotten tree to-day!

JŌSŌ.

APRIL

Apr. 8 *A Mountain Shintō Shrine*

Mine iri wa
Miya mo waraji no
Tabiji kana.

Up to the mountain shrine
The pilgrims' cast-off sandals still
The well-worn path define.

SŌIN.

Apr. 9 *A Deserted Temple*

Furu dera ya
Kane mono iwazu
Sakura chiru.

The shrine is in decay,
The bell is dumb, and over all
Scatter the blossoms gay.

(SEE NOTE 34)

Apr. 10 *The Cherry and the Pine*

Ō tera ya
Hana chiru oku ni
Matsu no koye.

What though the blossoms fall!
The temple pine-trees softly sing
Of life beyond it all.

KIGAN.

Apr. 11 *The Frog and the Cherry Petal*

Naku kuchi e
Hana no chiri-komu
Kawazu kana.

A petal lightly dropped
Upon the mouth of Mr. Frog,
And now his song has stopped.

RIŪKIO.

28

APRIL

Apr. 12 *The Cherry and the Water-wheel*

Yama zakura
Chiru ya ogawa no
Mizu-guruma.

Admire them while you may—
The cherry drops its petals, and
The water-wheel its spray.

CHIGETSU.

Apr. 13 *In Memory of his Dead Wife*

Chiru hana wo
Shian shite miru
Kawazu kana.

The petals, one by one,
Are scattered, and the frogs look on
But tell their thoughts to none.

TŌGA.

Apr. 14 *The Blossoms soon Fall*

Saku kara ni
Miru kara ni hana no
Chiru kara ni.

'Tis true the blossoms grow,
'Tis true we see their beauty, and
'Tis true they quickly go.

ONITSURA.

Apr. 15 *Spring Breezes*

Uta shiranu
Tabi-bito hanashi
Haru no kaze.

To-day I tramp along
In silence, for no hymn of mine
Could match the spring wind's song.

RYŌTA.

29

APRIL

Apr. 16 *The Playful Breeze*

Chō tori no
Asobi-gataki ya
Haru no kaze.
When the spring breezes rise,
They play all sorts of merry games
With birds and butterflies.

SHŌSAN.

Apr. 17 *Shadows on the Cornfields*

Haru kaze ya
Hi kage nagaruru
Mugi no uye.
The clouds on spring winds borne
Cast swiftly moving shadows o'er
The waving fields of corn.

KODŌ.

Apr. 18 *An Evening in Spring*

Harusame ya
Shizuka ni kureru
Kane no koye.
The bells at sunset ring,
And evening brings a gentle shower,
The welcome shower of spring.

MIYOSHI.

Apr. 19 *The Late Blossoming Cherry*

Iwa bashiru
Mizu no hibiki ya
Oso zakura.
Here the late cherry grows,
And bubbling o'er its pebble bed
A little streamlet flows.

GANSHŪ.

30

APRIL

Wistaria

Apr. 20
Yusa yusa to
Kaze mo nemutashi
Fuji no hana.
Rocked by the breezes light,
The blossoming wistaria
Sleeps peacefully to-night.

SŌKŌ.

Apr. 21 *Azaleas*

Rōka yori
Mi-orosu ishi no
Tsutsuji kana.
'Tis the azaleas grow
Beneath my little balcony
Among the rocks below.

KYOSHI.

Apr. 22 *Gulls at Sea*

Haru kaze wo
Sujikai ni kiru
Kamome kana.
Slanting across the sky,
Blown by the gusty breeze of spring,
The gulls sail swiftly by.

FUJINOYA.

(SEE NOTE 35)

Apr. 23 *Pear Blossom*

Nashi no hana
Uruwashii ama ga
Nem Butsu made.
The blossoms of the pear?
No holy nun immaculate,
Methinks, is half as fair!

GENSUI.

31

APRIL

Apr. 24 *Moonlight and Pear Blossoms*

Nashi no hana
T'suki ni fumi yomu
Onna ari.

See, by the moon's pale light,
A maiden wanders 'neath the pears,
Reading a note to-night.

BUSON.

Apr. 25 *Mist on the Sea Shore*

Usu-gasumi
Fuki nagarete ya
Iso no nori.

The seaweed's scattered o'er
The rocks, and waves of wet sea mist
Roll up along the shore.

SŌGWAN.

Apr. 26 *The Yellow Rose*

Yamabuki ya
Ha ni hana ni ha ni
Hana ni ha ni.

The yellow rose achieves
Only a mass of leaves and flowers
And leaves and flowers and leaves.

(SEE NOTE 36)

TAIGI.

Apr. 27 *Peonies*

Yuku haru ya
Botan ni utsuru
Hito gokoro.

When spring is on the wane,
Then men are apt to turn their thoughts
To peonies again.

KOYŪ.

32

APRIL

Passing Spring

Apr. 28

Yuku haru ni
Kataru fuzei ya
Noji no chō.

The spring has passed away;
Or so at least the butterflies
Upon the moor would say.

GABL.

(SEE NOTE 37)

Spring Departs

Apr. 29

Yuku haru wo
Oi beki kane mo
Motoranu ka.

Though every bell should ring
To call it back, who can recall
The year's departing spring!

SHARA.

Summer Approaches

Apr. 30

Kawa uye ni
Uguisu narite
Natsu chikashi.

Across the stream I hear
A nightingale, who sings to say
Summer is drawing near.

MEISETSU.

33

F

MAY

Poppy Petals

May 4

Keshi chirite The poppy petals fall!
Yume hodo nokoru The moon must fancy what they were,
T'suki yo kana. And dream about it all.

TSUNEMARU.

The Corn Poppy

May 5

Natsukashiki Nothing can ere surpass
Na nari hana nari The beauty of that name and flower—
Bi-jin-sō. 'The pretty lady-grass.'

SHŪCHŌ. (SEE NOTE 38)

Growing Wheat

May 6

Ichī asa no Each morn my wheat I view,
Ichī tsuyu take ya It through the night adds to its height
Mugi no iro. By just a drop of dew.

SHUNSUJ.

An Ancient Battlefield

May 7

Natsu gusa ya Asleep within the grave
T'suwamono-domo ga The soldiers dream, and overhead
Yume no ato. The summer grasses wave.

BASHŪ.

(SEE NOTE 39)

35

MAY

[EARLY SUMMER]

Clouds and Poppies

May 1

Shira-gumo no Below, the poppies red;
Sora yuku keshi no And driving o'er the summer sky
Sakaru kana. The white clouds overhead.

KWANRAI.

Poppies in Bloom

May 2

Amatsu kaze Oh! winds of Heaven, pray,
Shibashi todome yo A moment calm your tumult, for
Keshi no hana. The poppies bloom to-day.

OYEMARU.

A Clap of Thunder

May 3

Ikazuchi no Above and all around
Hibiki ni chiru ka The thunder rolls, and poppies drop
Keshi no hana. Their petals on the ground.

SHŌRITSU.

34

MAY

May 8 *The Birthday of Buddha*

Shiranu yo ni
Haerete miseru
Hotoke kana.

Now is the sacred time
Buddha was born into a world
Of ignorance and crime.

ROKUSŌ.

(SEE NOTE 40)

May 9 *The Birthday of Buddha*

Kwam Butsu ya
Ni hon no yubi wa
Hanjimonono.

Buddha proclaims his birth,
One hand in symbol points to heaven,
The other points to earth.

CHŌSUI.

(SEE NOTE 40)

May 10 *Bamboos in Moonlight*

Hototogisu
Ō dake yabu wo
Moru tsuki yo.

Between the bamboos tall
The moonlight softly trickles, and
I hear the cuckoo's call.

BASHŌ.

(SEE NOTE 41)

May 11 *In the Woods at Night*

Hototogisu
Yoru wa ki wo kiru
Oto mo nashi.

The woodcutter has gone,
And while the cuckoo sings alone
The shades of night draw on.

KOZAN.

36

MAY

May 12 *The Cuckoo*

Hototogisu
Hitsugi wo tsukamu
Kumo ma yori.

A cuckoo in the skies!
His song would pierce a coffin-lid
And bid the dead arise.

BUSON.

May 13 *Break of Day*

Hototogisu
Naku ya yo-ake no
Umi ga naru.

At early dawn I hear
Only the waves upon the shore,
The cuckoo's call so clear.

HAKUYŪ.

May 14 *The Early Morning Cuckoo*

Hototogisu
Kane tsuki ni yuku
Kozō kana.

The cuckoo sings to tell
The little temple acolyte
To ring the morning bell.

BETTENRŌ.

May 15 *The Mystic Cuckoo*

Mimizuku no
Me ni ha sayaka ni
Hototogisu.

No doubt the owl can see
The cuckoo flying through the night,
Invisible to me.

SEIGA.

37

MAY

May 16 *The Cuckoo's Song*

Yatō ni mo The cuckoo's song is given
Ten no atae ya Even to thieves who prowl at night,—
Hototogisu. A precious gift from heaven.

SŌOKU.

May 17 *Cuckoo and the Echo*

Yamabiko ka The cuckoo cuckooing!
Satemo futa koye And listen—there's another voice,
Hototogisu. The echo echoing!

SANKA.

May 18 *Towing a Boat*

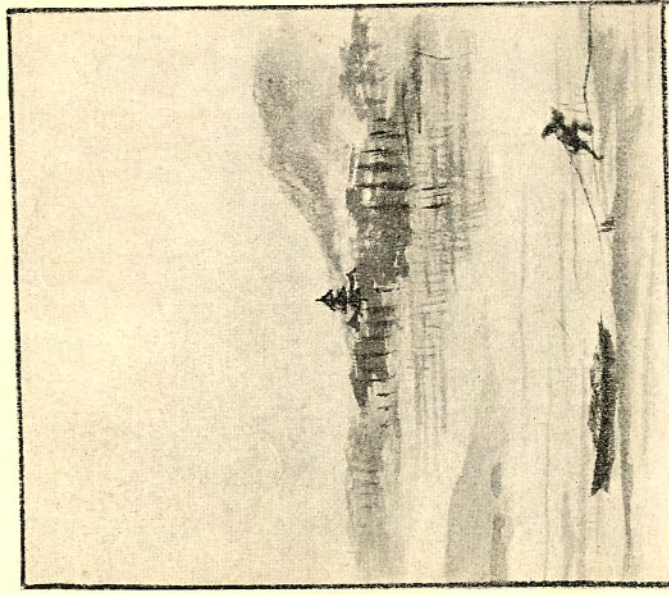
Hiki tsuna no Was that the cuckoo's song?
Yurumu kobune ya I needs must stop, my tow-rope slacks,
Hototogisu. The boat just drifts along.

JOSUI.

May 19 *The End of the Cuckoo's Song*

Kumo wa ima All things must pass, and soon
T'suki wo noman su Its nest will hide the cuckoo, and
Hototogisu. The clouds will hide the moon.

KWAYŌ.



May 18

Towing a Boat

Was that the cuckoo's song?
I needs must stop, my tow-rope slacks,
The boat just drifts along.

MAY

May 20

Cherry Trees

Hana no ki no
Hana wo shimaeba
Wakaba kana.

The blossoms all have gone,
But still the trees are lovely, for
The fresh green leaves come on.

DEMPUKU.

(SEE NOTE 42)

May 21

A Temple Hidden in the Trees

Yama-dera no
Kakurete kemuru
Wakaba kana.

The fresh green leaves combine
To hide, as in a cloud of smoke,
This little mountain shrine.

SHŌSAN.

May 22

A Summer Scene

Natsu-gusa ya
Kaze fuki-wakete
Mizu miyuru.

The gentle breezes blow,
And part the summer foliage
To show the pool below.

TOYŪ.

May 23

A Country Lane

Natsu-gusa ya
Komichi kakuru
Ame no kure.

Now that the summer showers
Have passed away, the country lanes
Are hidden in the flowers.

GOSEN.

MAY

May 24 *A Mountain Path*

Natsu-gusa ya
Yama-dera michi no
Ishi Botoke.

Blossoms the pathway line,
Like rows of graven images
Up to this mountain shrine.

GOJŌ.

May 25 *The Nightingale Grown Old*

Uguisu ya
Kago ni ukimi no
Oi wo naku.

Confined within its cage,
My nightingale sings mournfully,
Lamenting its old age.

NIOGIŌ.

May 26 *Dewdrops on the Roses*

Oku tsuyu mo
Sawaranu sashi ya
Bara no hana.

No rose could ever rue
The exquisite embroidery
Of sparkling drops of dew.

RIŪMIN.

(SEE NOTE 43)

May 27

Shiromizu no
Nagaruru sue ya
Koke no hana.

Moss

This crystal water's flow
Shall lead you gently on to where
The flow'ring mosses grow.

KAKO.

40

MAY

May 28 *Fallen Pine Needles*

Ishi no uye ni
Koke aō matsu no
Ochiba kana.

Pine needles all around,
Green as the moss upon a stone,
Lie thick upon the ground.

TEMBUTSU.

May 29 *Short Nights*

Mijika yo ni
Waga me tarashite
Tachi ni keru.

In summer sleep is vain;
I barely close my eyelids when
'Tis time to wake again.

IRIŪ.

May 30 *Daybreak in Summer*

Hito oto no
Yamu toki natsu no
Yo-ake kana.

This lovely summer morn
Hushed is the voice of every man
In wonder at the dawn.

RYŌTA.

May 31

The Iris

Sora iro no
Ashita ni ugoku
Kakitsubata.

Ere yet the sun is high,
All blue the iris blossoms wave,
The colour of the sky.

GASETSU.

41

G

JUNE

[MID SUMMER]

June 1 *A Dress Blown by the Wind*

Usumono wo
Hiku ya tenjo no
Amatsu kaze.

The winds of heaven arise,
My flapping robe seems gently pulled
By angels from the skies.

MEISETSU.

June 2

A Horse Race

Chi ni tsukanu
Hizume no kaze ya
Kurabe uma.

A horse race? 'Tis the sound
Of rushing hoofs that gallop past
And barely touch the ground!

KODŌ.

June 3

Kurabe uma
Okureshi ikki
Aware nari.

Pity

One sees with deep regret
The last poor rider in a race,
Who, failing, struggles yet.

SHIKI.

42

(SEE NOTE 44)

JUNE

Chestnut Blossom

June 4

Yamaji ni wa
Furu mono ōshi
Kuri no hana.

The chestnut petals gay
Fall thick upon the mountain path,
A marvellous display.

FŪHAN.

June 5 *Green Plum Blossom*

Ao ume ya
Nusumi suru ko no
Utsukushiki.

So beautiful it is,
My plum would almost tempt a child
To take what is not his.

RANKŌ.

(SEE NOTE 45)

June 6

A Shintō Shrine

Ao ume no
Ochite shizuka ni
Yashiro kana.

Here there is peace profound,
Save when the petals of the plum
Fall lightly to the ground.

YOZAKURA.

June 7

Beni tsumu ya
Tsuyu ni asahi no
Agaru uchi.

Crocuses

The sunrise tints the dew;
The yellow crocuses are out,
And I must pick a few.

JŌSA.

43

JUNE

June 8

A Lily

Hime yuri ya
Ue yori sagaru
Kumo no ito.

Down from her dainty head
The Lily Princess lightly drops
A spider's airy thread.

SŌRIŌ.

(SEE NOTE 46)

June 9

Duckweed

Ukikusa ya
Kaze ga oshi-komu
Hashi no shita.

The wind unkindly blows
Down underneath the arches, where
The peaceful duckweed grows.

KUBUTSU.

June 10

The Pinks

Nadeshiko ni
Chitto kobose-kashi
Matsu no kaze.

Oh, gentle breeze, I pray,
Blow with the perfume of the pines
Upon my pinks to-day.

ISSŌ.

(SEE NOTE 47)

June 11

The Young Fawn

Utsukushiki
Koromo kite naru
Ka no ko kana.

The dainty little fawn
Is dressed with taste and beauty from
The very day he's born.

BONJŪ.

44

JUNE

June 12

The Bed of the Fawn

Shika no ko ya
Ne dokoro dekite
Ao katsura.

The fawn so light and slim
Finds that the low green creepers make
A lovely bed for him.

YAHA.

June 13

Moonlight on the Bamboos

Waka take wo
Suberu hikari ya
Kaze no tsuki.

A thicket of bamboo
Swayed by the evening breezes, and
The moonlight trickling through.

KODŌ.

June 14

The Horns of a Snail

Shira tsuyu ya
Tsunō ni me wo motsu
Katatsumuri.

The snail his horns extends,
And eyes, like drops of shining dew,
Appear upon the ends.

RANSETSU.

June 15

A Snail climbing Mount Fuji

Katatsumuri
Soro-soro nobore
Fuji no yama.

The snail does all he can,
But very, very sluggishly
He climbs great Fuji San.

ISSA.

45

JUNE

June 16 *Fields in Moonlight*

Kaze soyo-soyo
Aota ni wataru
T'suki yo kana.

KORIŪ.

O'er the green fields and trees
This lovely night the moon sails on,
And softly blows the breeze.

(SEE NOTE 48)

June 17 *Planting Rice-fields*

Saotome ya
T'surenaku nigoru
Mizu kagami.

SAIUN.

This water should be clear,
To serve as mirror for the girls
Who plant the rice-fields here.

(SEE NOTE 49)

June 18 *The Farm Girls' Song*

Midare taru
Koye ya higure no
Ta ue uta.

NANRIŌ.

With working all day long
A-weary are the farmer's girls,
And out of tune their song.

(SEE NOTE 49)

June 19 *Mimosa*

Nemu saku ya
Nenu tori ki naku
Yoi no yami.

TOSUI.

Mimosas are in flower,
And wide awake the little birds
Chirp in the twilight hour.

(SEE NOTE 50)

46

JUNE

June 20 *Young Bamboos*

Kaze tsune ni
Ha wo fuki dasu ya
Konnen take.

By many breezes blown
My bamboo leaves are tossed about,
The leaves but this year grown.

CHIYO (a lady).

June 21 *Fishing with Cormorants*

Susuke taru
Ujō ga kao yo
Asaborake.

Smoke from their torches soil
The faces of the fishermen,
After their long night's toil.

TŌRIN.

(SEE NOTE 51)

June 22 *The Absent Fisherman*

Oi narishi
Ukai konnen wa
Miyenu kana.

Too old to work, I fear!
The fisher with his cormorants
I used to see last year.

BUSON.

(SEE NOTE 51)

June 23 *The Monkey Slipper*

Sarusuberi
Mai nichī chirite
Sakari nari.

Oh, monkey slipper, pray,
Why should your morning blossom droop
And fall ere close of day?

SHŪSEN.

(SEE NOTE 52)

47

JUNE

June 24 *Square, Triangle, and Circle*

Kaya no te wo One corner I untie
Hitotsu hazushite Of my mosquito net, and lo!
T'suki mi kana. I see the moon on high.
CHIYO (a lady). (SEE NOTE 53)

June 25 *Life and its Troubles*

Yo no naka wo In a mosquito net
Shibashi wasuretsu A man may for a little time
Kaya no uchi. The cares of life forget.
RIÜKIO.

June 26 *An Evening Scene*

Yü kaze ya A breeze blows o'er the lake;
Mizu aosagi no Against the heron's slender legs
Hagi wo utsu. The little ripples break.
BUSON.

June 27 *The Kingfisher*

Kawasemi ya The kingfisher to-day
Hane wo yosoute Uses the lake as looking-glass
Mizu kagami. To plume his wings so gay.
ROSEN.



June 27

The Kingfisher

The kingfisher to-day
Uses the lake as looking-glass
To plume his wings so gay.

JUNE

Birds Moulting

June 28

Ha goromo no
Matsu mite iru ya
Ha nuke dori.

KIIN.

'Tis moulting time, and now
Birds *pine* to see new feather robes
Hung on the *pine*-tree bough.

(SEE NOTE 54)

A Mountain Stream

June 29

Taka Nembutsu
Mōsu tōge no
Shimizu kana.

ŌSEN.

Bubbling among the stones,
The little mountain rivulet
Its orison intones.

An Afternoon Nap

June 30

Matsu kaze no
Oto kiki nagara
Hiru-ne kana.

ISSHŪ.

The breezes softly sweep
Among the rustling pine-tree tops,
And send me off to sleep.

JULY

July 4

A Hot Night

Kaze no Kami
Fukuro wo ake-yo
Natsu no tsuki.
Oh summer moon, we pray,
Open the wind-bag of the Gods
And let the zephyrs play.

KISEN.

July 5

A Snake Bite

Kuchinawa wo
Fumishi hadaka ko
Natsu no tsuki.
Our hearts in summer ache;
'Twas then our little barefoot child
Trod on the cruel snake.

HARUYŪ.

July 6

A Hot Day

Oita ko ni
Kami naburaruru
Atsusa kana.
The heat is hard to bear,
While baby fingers at my back
Are playing with my hair.

SONO (a lady).

(SEE NOTE 56)

July 7

The River in Summer

Natsu gawa ya
Uwo ni toraruru
Ko tombō.
Fish in the river rise
This peaceful summer day, and snap
At little dragon-flies.

SEKKŌ.

51

JULY

[LATE SUMMER]

July 1

Shinō Purification

Misogi shite
Asaki nagare ya
Mizu hikaru.
The sunlit waters gleam,
And worshippers with solemn rites
Wash in the shallow stream.

HEKIGODŌ.

(SEE NOTE 55)

July 2

The Hills in Summer

Natsu no yama
Shizuka ni tori no
Nari ne kana.
Oh peaceful summer days,
When on the hills the birds sing forth
Their melody of praise.

SHŌHA.

July 3

A Summer Night's Ramble

Hitōri dete
Katamuku made ya
Natsu no tsuki.
I've wandered on to-night,
Till now I see the summer moon
Sink sideways out of sight.

BUKAKU.

50

JULY

Young Horses

July 8

Zoro-zoro to

Uma no ko tōru

Natsu no kana.

BOKUTARŌ.

The colts across the plain
Trot on behind their mothers, like
A lady's rustling train.

(SEE NOTE 57)

July 9

A Walk in the Fields

Taka gusa ni

Higasa miye yuku

Natsu no kana.

UNKERŌ.

As through the fields I pass,
A summer parasol appears
Above the waving grass.

(SEE NOTE 58)

July 10

Falling Pine Needles

Furu mono wa

Matsu no furuba ya

Hikarakasa.

SHŌGETSU.

Life's shortness I recall,
As on an open parasol
The old pine needles fall.

(SEE NOTE 58)

July 11

After the Shower

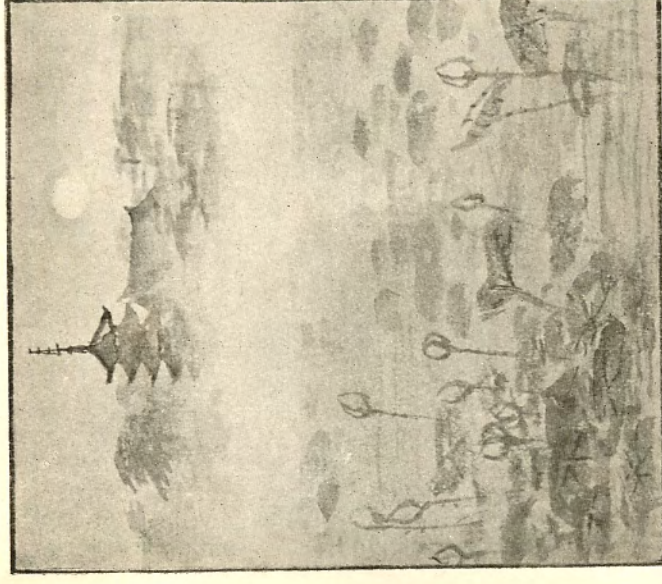
Yūdachi no

Ato ya mushi naku

Kusa no hara.

CHŌKA.

The summer shower is o'er,
And midges hum above the grass
That grows upon the moor.



July 15

A Peaceful Shrine

Bathed in the still moonlight,
The temple hears the lotus buds
Burst into bloom to-night.

JULY

July 12

Bats

Kawahori ya
Mizu ye haruka na
Hashi no ura.

The bats are fitting, look !
Down in the gloam beneath the bridge,
Above the water-brook.

SHIBŌ.

July 13

The Dew upon the Lotus

Hikiyosete
Hasu no tsuyu sū
Migiwa kana.

Would that my soul could drink
The dew upon the lotus flower
Here at the water's brink.

TAIGI.

(SEE NOTE 59)

July 14

The Lotus Pond

Hasu ike ni
Dai Bursu tatau
Tateru kana.

Above the lotus pond
The image of great Buddha stands,
His gaze fixed far beyond.

HAKUGETSU.

(SEE NOTE 59)

July 15

A Peaceful Shrine

Shira hasu no
Hiraku oto kaya
Bō no tsuki.

Bathed in the still moonlight,
The temple hears the lotus buds
Burst into bloom to-night.

TEIGETSU.

(SEE NOTE 59)

JULY

July 16

An Ideal

Hasu ike ya
Negawaku naraba
Nagare kawa.

Ah ! If one could but make
A clear and flowing river of
This stagnant lotus lake !

YŪGEN.

(SEE NOTE 59)

July 17

Fireflies and Water-weed

Mizu-gusa ni
Narita hana tobu
Hotaru kana.

The fireflies in the gloom
Among the water-weeds are like
The water-weeds in bloom.

TEIJO.

(SEE NOTE 60)

July 18

A Damp Night

Nure nagara
Yuru-yuru tomosu
Hotaru kana.

Although the night is damp,
The little firefly ventures out
And slowly lights his lamp.

SUIRIŪ.

(SEE NOTE 60)

July 19

The Silent Firefly

Tobu hotaru
Nakaba kanashiki
Koye narame.

If fireflies could but sing !
Ah well ! no doubt their song would be
A melancholy thing.

TADAYOSHI.

(SEE NOTE 60)

54

JULY

July 20 *The Firefly's Lamp goes out*

Nigeru toki
Hi wo tsutsumitaru
Hotaru kana.

The hours flit fast away,
The firefly hides his tiny lamp
At the approach of day.

RIRIŪ.

(SEE NOTE 60)

July 21

A Summer Landscape

Suzushisa yo
Ushi no o wo furu
Kawa no naka.

How cool the cattle seem !
They love to swish their tails and stand
Knee-deep within the stream.

BANKO.

July 22

Horses in the Water

Tsuki suzushi
Uma arai iru
Kawa no oto.

I hear the sound to-night
Of horses splashing in the stream
Out in the cool moonlight.

FUSEKI.

July 23

The Cool of Evening

Suzushisa ni
Tsuki mo nemuru ka
Mizu no naka.

Now, in the evening's cool,
Even the moon seems sleeping in
The middle of the pool.

RIŪSUI.

55

JULY

Hot Weather

July 24

Kamo gawa ni
Tamashii nokoru
Atsusa kana.

The heat is so extreme,
My heart, what little heart I've got,
Is in the Wild Duck stream.

SÔHAKU.

(SEE NOTE 61)

July 25

En ten ni
Terasaruru chô no
Hikari kana.

A Hot Sun

Under these blazing skies
The sun adds to the brilliance of
The gay-winged butterflies.

TAIGI.

July 26

Ten mutsuki
Tami no namida ni
Kumoru beshi.

Drought

The land is parched and dry;
Oh may the people's bitter tears
Bring rain-clouds by and by.

CHORIÔ.

(SEE NOTE 62)

July 27

Semi naku ya
Mikakete tôki
Mine no tera.

The Locust

The locust's song to-day
Recalls our little mountain shrine,
Alas! so far away.

NIRIÛ.

56

JULY

Neglected Duties

July 28

Higurashi ya
Kyô no ketai wo
Omou toki.

The locust's evening cry!
To-day's omissions I recall
With a regretful sigh.

RIKEL.

(SEE NOTE 63)

July 29

Asagao ni
Tsurube torarete
Morai mizu.

The Well Bucket

How can I bear to rend
The creeper round the rope! I must
Beg water from a friend.

CHIYO (a lady).

(SEE NOTE 64)

July 30

Asagao ni
Kyô wa miyuran
Waga yo kana.

Moritake's Last Poem

So soon to pass away
I'm but a wild convolvulus—
'A face at break of day'.

MORITAKE.

(SEE NOTE 65)

July 31

Asagao wa
Tsuu kawaku kono
Shibomi keru.

A Dead Convolvulus

Now that the dew has dried,
This beautiful convolvulus
Has withered up and died.

GICHÔ.

57

I

AUGUST

[EARLY AUTUMN]

Aug. 1

Autumn Awakes

Mizu no naku
Koye kiku aki no
Nezame kana.

The patter of the rain;
The gurgling water-brooks all say
Autumn's awake again.

WAKIŪ.

Aug. 2

Fireflies in the Grass

Aki no ame
Kusa no soko naru
Hotaru kana.

Safe underneath the grass
The firefly on an autumn night
Waits for the rain to pass.

ISSHŌ.

Aug. 3

An Autumn Butterfly

Aki no chō
Otsuru hi oute
Kusa gakure.

Poor autumn butterfly!
In vain it chased the setting sun,
And in the grass must die.

TŌGA.

58

AUGUST

Aug. 4

The Bell Insect

Suzumushi no
Naku ya koro-koro
Tsuyu no tama.

Hark! The bell insects sing;
Or can that music be the chime
The tinkling dewdrops ring?

GIŌTAI.

(SEE NOTE 66)

Aug. 5

Sea Shells

Bon no tsuki
Kai ni mono kaku
Nagisa kana.

This month upon the shore
We write on shells the names of those
Who will return no more.

KIŌBI.

(SEE NOTE 67)

Aug. 6

The Milky Way

Kuro no sode
Araite hoshi no
Ama no gawa.

My earthly garb, I pray,
Dip in the River of the Sky,
And wash its stains away.

SŌYO.

(SEE NOTE 68)

Aug. 7

Tanabata

Shichi seki ya
Chigo no hitai ni
Hoshi no kage.

Upon my baby's head,
Oh Weaver, and Oh Herdsman stars,
Abundant blessings shed.

CHORIŌ.

(SEE NOTE 68)

59

AUGUST

Aug. 8

Orchids

Ran no kō ya
Chō no tsubusa ni
Takimono su.

The orchid perfumes rise,
Like clouds of incense wafted by
The wings of butterflies.

BASHŌ.

Aug. 9 *Dewdrops upon the Rice Cups*

Tama dana no
Meshi ni tsuyu oku
Yūbe kana.

To-night full well I know
That all is well, for on the cups
The tiny dewdrops show.

MEISETSU.

(SEE NOTE 69)

Aug. 10

A Grey Hair

Tama dana ya
Shiraga wo hirou
Zen no uye.

Left on the altar there,
After the Spirits had their meal,
I found—just one grey hair!

CHŌSUI.

(SEE NOTE 69)

Aug. 11

The Welcoming Bell

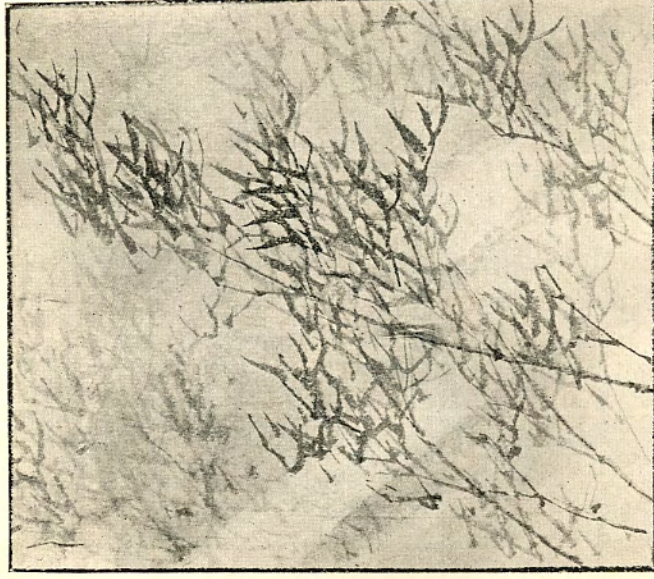
Kotōru wa
Take no arashi ya
Mukae kane.

The storm-tossed bamboo head
Is like a bell to welcome back
The Spirits of the Dead.

GOCHIKU.

(SEE NOTE 70)

60



August 11

The Welcoming Bell

The storm-toss'd bamboo head
Is like a bell to welcome back
The Spirits of the Dead.

AUGUST

Aug. 12 *The Welcoming Fires*
 Mukae-bi wa Until the day begin,
 Kado haku made no The fires to guide the Spirits back
 Hikari kana. Should always be kept in.

YASUKICHI. (SEE NOTE 70)

Aug. 13 *A Mother's Love*
 Kandō no A mother goes, 'tis said,
 Haha ni au yo ya By stealth at night to greet the soul
 Bon no tsuki. That's disinherited.

RYOTA. (SEE NOTE 71)

Aug. 14 *A Sacred Dance*
 Odori-ko no The dance begins anew,
 Sode ni tsuyu oku Till daybreak on the dancer's sleeves
 Yo-ake kana. Has laid its drops of dew.

KWASEN. (SEE NOTE 72)

Aug. 15 *The Farewell Lights*
 Okuri-bi mo When dawn brings back the day,
 Hakite toritaru Alas! the Spirit's flick'ring lights
 Ashita kana. Must all be cleared away.

SHIGEN. (SEE NOTE 73)

AUGUST

Aug. 16 *The Farewell Lights*

Okuri-bi no
Kusa ni hakanaki
Hikari kana.

How dimly through the gloam
The lanterns flicker in the grass,
To light the Spirits home.

KIYŪ.

(SEE NOTE 73)

Aug. 17

Reverie

Okuri-bi no
Kiete naniyara
Omou kana.

At the approach of day,
When the last Spirit's lamp is out,
My thoughts are far away.

GOKUDŌ.

(SEE NOTE 74)

Aug. 18

Extinguished by the Dew

Okuri-bi ya
Tsuu no asagi ni
Kie nokoru.

The pallid dew, 'tis said,
Puts out the last few glimmers of
The lanterns of the Dead.

HAKUYŪ.

(SEE NOTE 73)

Aug. 19

The Departure of the Spirits

Okuri-bi no
Tsuki ni nari yuku
Kawabe kana.

This month the people stray
Down to the river bank to watch
The Spirits drift away.

MINZŌ.

(SEE NOTE 73)

62

AUGUST

A Humble Grave

Aug. 20

Tōrō no
Naki haka hito ni
Ogamaren.

Full many a tear is shed
O'er graves unmarked by lamp or stone
Where sleep the humble dead.

ISSHŌ.

Aug. 21 *A Mass for the Dead*

Doku-kyō no
Naka ni tsuki sasu
Segaki kana.

Moonbeams are softly thrown
On him, who reads the mass for souls
With no kin of their own.

BAFŪ.

(SEE NOTE 75)

Aug. 22

Benevolence

Hito-bito no
Ōgi ugoku ya
Segaki bune.

By many a fan are blown
The Spirit boats of those who have
No kindred of their own.

SEISEL.

(SEE NOTE 75)

Aug. 23

Approach of Autumn

Bon yori zo
Aki wa aware ni
Nari ni keru.

The Spirits all have gone,
And out of pity for our loss
Sad autumn time draws on.

KEISHI.

63

AUGUST

Aug. 24 *On the Death of her Child*

Tombō tsuri Autumn, and autumn skies!
 Kyō wa doko made But where's my laddie, he who chased
 Itta yara. The flitting dragon-flies?

CHIYO (a lady). (SEE NOTE 76)

Aug. 25 *A Tall Lamp*

Taka tōrō No longer wraith or ghost,
 Hiru wa monouki A tall lamp in the afternoon
 Hashira kana. Is but a harmless post.

SENNÄ. (SEE NOTE 77)

Aug. 26 *Ghost Lights*

Hito-dama wa Now the tall lantern's out,
 Kiete kozue no And in the graveyard here and there
 Taka tōrō. The ghost lights fit about.

GENSUL. (SEE NOTE 77)

Aug. 27 *Darkness*

Taka tōrō My lamp's last dying spark
 Yami hiki-yosete Has flickered out, and I must face
 Kie ni keru. The terrifying dark!

BUNRA. (SEE NOTE 77)

64

AUGUST

Aug. 28 *The Lamp Goes Out*

Taka tōrō The dew put out the light;
 Tsuyu ni shiorete That must be why this standing lamp
 Nemuri keru. Has dropped asleep to-night.

TOSEKI. (SEE NOTE 77)

Aug. 29 *A Lamp in the Moonlight*

Neta iye no Lest it should seem to flout
 Tōrō aware ni The brilliance of the moon to-night,
 Tsuki yo kana. My lamp has flickered out.

MIHYAKU. (SEE NOTE 77)

Aug. 30 *Sunset at the Temple*

Kane tsuite The temple acolyte
 Tōrō tomosu ya Should never fail to strike the bell
 Tera otoko. And light the lamps at night.

RIHEI.

Aug. 31 *The Apparition of Autumn*

Maboroshi no Autumn itself must die,
 Aki no yukue ya The ghostly phantom fades into
 Aka tombō. A scarlet dragon-fly.

SHIKŌ. (SEE NOTE 76)

K

65

SEPTEMBER

Bush Clover

Sept. 4

Ao sora no
Asa mo ko hagi no
Shinogu kana.

A clear blue morning sky,
And wild bush clover in full bloom,
Who could complain? Not I.

SHŌNEN.

(SEE NOTE 81)

SEPTEMBER

[MID AUTUMN]

Sept. 1

Autumn Dew

No mo yama mo
Tsu yu ni shimereru
Hazuki kana.

September's here again,
And thickly lies the morning dew
Upon both hill and plain.

RIJUN.

(SEE NOTE 78)

Sept. 2

The Locust's Song

Naki tatete
Tsu kutsuku-bōshi
Shinuru hi zo.

Priest-like the locust sings,
That brief and transient is the day,
Like other earthly things.

SŌSEKI.

(SEE NOTE 79)

Sept. 3

Destiny

Mushi koye no
Hate wa Saga no no
Karasu kana.

The singing insect's fate?
For them, like other insects too,
The crows at Saga wait.

KIGEN.

(SEE NOTE 80)

Sept. 5 *A Weasel in the Clover*

Tasogare ya
Hagi ni itachi no
Kōdaiji.

At the Kōdaiji
The dusk is on the clover, and
A weasel peeps at me.

BUSON.

(SEE NOTE 82)

Sept. 6 *Dewdrops on the Clover*

Shira tsuyu mo
Kobosanu hagi no
Uneri kana.

The breeze across the plain
Has waved the wild bush clover, but
The dewdrops still remain.

BASHŌ.

(SEE NOTE 81)

The White Lotus

Sept. 7

Shira fuyō
Hachi ni nayameru
Yūbe kana.

The lotus is in flower,
And very trying to the bees
Must be the sunset hour.

KIŌTAL.

67

66

SEPTEMBER

The Vanity of Life

Sept. 8

Odori mi no This life we leave behind
Yoru no sudare mo Is like the shadow of a dance
Uki yo kana. Seen on a window-blind.

GENSUI.

Sept. 9

Twilight

Yama wa kure The sun behind the hill
No wa tasogare no Has vanished, but the moorland grass
Susuki kana. Waves in the twilight still.

BUSON.

(SEE NOTE 82)

Sept. 10

A Waving Field of Grass

Hana susuki The wind-blown grasses sway ;
Fukire nagara ni Would that the swiftly setting sun
Hi wa irinu. A moment more would stay !

OYEMARU.

Sept. 11

Long Grass

Higure made Until the day is done,
Hi no sasu tera no The long grass at the temple gates
Obana kana. Still points us to the sun.

DŌGEN.

68



September 15

The Cry of Wild Geese

'The full moon's perfect ring ;
'The geese, high in the clouds of heaven,
In one sweet chorus sing.

SEPTEMBER

Sept. 12

Nodding Grass

Ha yama yori
Tsuki maneki dasu
Susuki kana.

The long grass nods its head
Towards the hills, to beg the moon
To get up out of bed.

GWANSHŌ.

Sept. 13 *Waiting for the Moon to Appear*

Yasu-yasu to
Idete izayou
Tsuki no kumo.

I look, but all in vain;
The moon behind the clouds is slow
In peeping forth again.

BASHŌ.

(SEE NOTE 83)

Sept. 14

Full Moon

Mei getsu ya
Tatami no uye ni
Matsu no kage.

How clear the moonlight's grown!
The shadow of a spray of pine
Upon the mat is thrown.

KIKAKU.

(SEE NOTE 84)

Sept. 15

The Cry of Wild Geese

Mei getsu ya
Ichi koye kumoru
Amatsu kari.

The full moon's perfect ring;
The geese, high in the clouds of heaven,
In one sweet chorus sing.

KIOROKU.

SEPTEMBER

Sept. 16

A Still Night

Mei getsu ya
Yoi wa onna no
Koye bakari.

Across the moonlight clear
A maiden singing in the night
Is all the sound I hear.

BOKUSETSU.

Sept. 17 *Moonlight at the Mountain Temple*

Yama dera ni
Kome tsuku oto no
Tsuki yo kana.

Up at the mountain shrine
I hear the sound of pounding rice,
While soft the moonbeams shine.

ETSUJIN.

Sept. 18

Moonlight on the Willows

Mei getsu ya
Yanagi no eda wo
Sora e fuku.

The breezes blow to-night,
And toss the willow branches up
To catch the full moonlight.

RANSETSU.

Sept. 19

The Autumn Moon

Matsuge ni mo
Tsuyu oku aki ya
Yowa no tsuki.

In autumn, when I view
The midnight moon, my eyelashes
Are wet with drops of dew.

KITÔ.

70

SEPTEMBER

Sept. 20

A Windy Sky

Kumo wo harai
Kumo ni tadayou
Kaze no tsuki.

When stormy winds blow high,
Into the clouds the crescent floats—
Then drives them o'er the sky.

CHORIÔ.

(SEE NOTE 85)

Sept. 21

Suma

Ai iro no
Umi no uye nari
Suma no tsuki.

Suma's the place for me!
When softly shines the lovely moon
Upon the deep blue sea.

SHIKI.

Sept. 22

The Hum of Insects

Mei getsu ya
Kuraki tokoro wa
Mushi no koye.

Not in the full moonlight,
But in a dark and shady spot
The midges buzz at night.

MONSUI.

Sept. 23

Sitting up Late to View the Moon

Mina bito no
Hiru ne no tane ya
Aki no tsuki.

Who views the autumn moon,
He sows the seed which grows into
A drowsy afternoon.

TEITOKU.

71

SEPTEMBER

Sept. 24 *Sitting up Late to View the Moon*

Tsuki ni nenu ya All warnings are in vain ;
Ichi do ni korizu I've suffered once, I've suffered twice,
Ni do ni korizu. Yet do the same again.

KIGIN.

Sept. 25 *The Wagtail*

Yo no naka wa Life's but a fleeting day ;
Seki-rei no o no The wagtail flicks its tail, and lo !
Hima mo nashi. Our life has passed away.

BONCHŌ.

Sept. 26 *A Wild Goose*

Asa kaze ya The morning breezes sigh,
Tada shira kumo ni A single goose sails idly past
Kari hitotsu. Across the cloudy sky.

BASHŌ.

Sept. 27 *An Escort of Wild Geese*

Kari no hara High o'er my little boat,
Mi-okuru sora ya Escorting me across the sea,
Fune no uye. A flock of wild geese float.

KIKAKU.

72

SEPTEMBER

Sept. 28 *A Flock of Wild Geese*

Hanareji to Why do the wild geese cry ?
Yobi-tsugu koye ka To keep the flock from scattering
Yami no kari. Up in the midnight sky ?

RANKŌ.

(SEE NOTE 86)

Sept. 29 *Autumn*

Kyō no gwatsu Grieve for it as we may,
Seishi to kiku zo The autumn comes for one and all
Urami nare. And sweeps us all away.

CHIKUTEL.

(SEE NOTE 87)

Sept. 30 *Autumn Flowers*

Chō tori no Beneath the autumn sky
Shiranu hana ari Some blossoms grow, which never see
Aki no sora. A bird or butterfly.

BASHŌ.

73

L

OCTOBER

[LATE AUTUMN]

Oct. 1 *An Autumn Evening*

Mimizuku no
Hitori warai ya
Aki no kure.
The autumn day is done,
A single solitary owl
Smiles at the setting sun.

KIKAKU.

Oct. 2 *A Thoughtless Woodpecker*

Kitsutsuki yo
Kore wa hana saku
Sakura no ki.
Woodpecker! pray take care;
The spring will clothe that cherry-tree
You're busy tapping there.

TÔSÔ.

Oct. 3 *The Poor Quails*

Taka no me mo
Ima ya kurenu to
Naku uzura.
The quails with mournful cries
Complain that nowadays the hawk
Ne'er shuts his cruel eyes.

BASHÔ.

74

OCTOBER

Oct. 4 *Graveyard Lamps*

Asa tsuyu ya
Kami no yabureshi
Haka tôrô.
The heavy dew has torn
The paper lanterns on the graves
This chilly autumn morn.

RANKÔ.

Oct. 5 *Travelling in Autumn*

Tabi-bito no
Hi wo uchi-kobosu
Aki no tsuyu.
So thick the dew to-night,
In vain the traveller attempts
To keep his fire alight.

BUSON.

Oct. 6 *Girls in the Garden*

Niwa yuku mo
Tsuyu ni suso toru
Onna kana.
Skirts trailing in the dew,
The girls around the garden stroll
The autumn tints to view.

SHÔHA.

Oct. 7 *Dew upon the Bamboo*

Sasa no ha no
Tsuyu ni oto aru
Shiore kana.
All voices die away
In wonder at the dewdrops on
The bamboo leaves to-day.

KIÔKON.

75

OCTOBER

Sunset

Oct. 8

Kare eda ni
Karasu no tomaru keri
Aki no kure.

BASHŌ.

The autumn day is done,
The crows upon a withered branch
Blink at the setting sun.

(SEE NOTE 88)

Matsushima

Oct. 9

Nami kaze no
Uye wo wataru ya
Shika no koye.

SŌA.

This is the spot to hear
The murmur of the deep sea breeze,
The crying of the deer.

(SEE NOTE 89)

The Call of the Deer

Oct. 10

Shika naku ya
Yoi tsuki otsuru
Yama hikushi.

GEKKŌ.

Sadly the wild deer cry,
The moon sinks down behind the hill
And leaves the evening sky.

Mist upon the Maples

Oct. 11

Zen-zen to
Kiri yori miyuru
Momiji kana.

SEISEI.

The maple's crimson hue,
Now that the mist is rolling back,
Breaks slowly into view.

76

OCTOBER

Oct. 12 *Sweeping up Fallen Maple Leaves*

Haku oto mo
Kikoete sabishi
Yū momiji.

RYŌTA.

'Tis evening calm and clear,
The rustling of the maple leaves
Is all the sound I hear.

Oct. 13 *The Fairies and the Maple Leaves*

Yama-hime no
Some gara nagasu
Momiji kana.

KIKAKU.

The fairies, it is said,
Drop maple leaves into the streams
To dye their waters red.

Oct. 14 *Fallen Maple Leaves*

Yo arashi ni
Nishiki wo nokosu
Momiji kana.

SHŌKIN.

The storm last night has laid
A coverlet of maple leaves,
As gay as red brocade.

Oct. 15 *The Rabbits and the Chestnuts*

Ochiguri ya
Usagi no asobu
Tokoro nashi.

SEIBI.

Where can the rabbits play
In safety from the chestnut burrs
That fall so fast to-day?

77

OCTOBER

Oct. 16 *A Baby's Hand*

Kuri hitotsu One chestnut, only one,
Nigirite maroki Is all his tiny hands can hold,
Ko no te kana. My little baby son!

GOMEI.

(SEE NOTE 90)

Oct. 17 *An Early Morning Scene*

Asagiri ni The murmur of the sea,
Ichi no torii ya And showing through the morning mist
Nami no oto. A single torii.

KIKAKU.

Oct. 18 *Morning Mist*

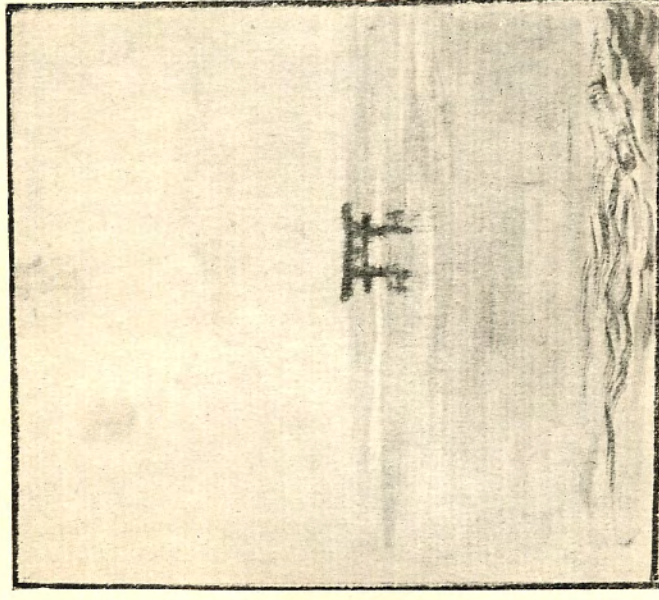
Asagiri ya The mists of daybreak seem
Gwa ni kaku yume no To paint, as with a fairy brush,
Hito-tôri. A landscape in a dream.

BUSON.

Oct. 19 *Cobwebs*

Kusa no hara The mist has rolled away;
Kiri harete kumo How lovely are the cobweb threads
No i shiroshi. Upon the moor to-day!

HAKUYŪ.



October 17

An Early Morning Scene

The murmur of the sea,
And showing through the morning mist
A single torii.

OCTOBER

Oct. 20 *A Night Thunder-storm*

Inazuma wo The lightning-flash so bright
Ori-kaeshitaru Serves only to intensify
Kurasa kana. The blackness of the night.

SEKIRAN.

Oct. 21 *Ivy*

Tsuta no ha ya The ivy's stripped and bare ;
Nokorazu ugoku No longer can the autumn wind
Aki no kaze. Blow softly rustling there.

KAKIU.

Oct. 22 *A Cold Wind*

Ko no kao ni The autumn wind is bleak,
Aki kaze shiroshi It whitens, as with powder-puff,
Tenkwafun. My little baby's cheek.

SHÖHA.

Oct. 23 *Migrating Birds*

Asa arashi Across the morning sky,
Atama no uye wo Blown in the forefront of the gale,
Watari tori. The birds of passage fly.

KYORAI.

OCTOBER

Oct. 24 *Mount Fuji in Autumn*

Aki kaze no
Fuki hodo shiroshi
Fuji no yama.

The winds of autumn blow,
And mighty Fuji-yama's sides
Will soon be white with snow.

RIJŌ.

(SEE NOTE 91)

Oct. 25 *Morning School*

Tera koya no
Kado utsu ko ari
Asa sanumi.

The morn is cold and bleak,
And knocking at the schoolroom door
My boys admission seek.

TAIGI.

Oct. 26 *A Hurricane*

Fuki tobasu
Ishi mo Asama no
Nowaki kana.

The tempests howl and shriek,
And even stones are blown about
On Mount Asama's peak.

BASHŌ.

(SEE NOTE 92)

Oct. 27 *White Chrysanthemums*

Shira kiku ya
Tsuyu shimo kakaru
Kage no tsuki.

Chrysanthemums, pure white,
Are like the moonbeams caught within
The frosted dew at night.

RANKŌ.

80

OCTOBER

Solitude

Oct. 28

Kono michi ya
Yuku-bito nashi ni
Aki no kure.

I dwell here all alone,
For no one passes by this road
Now that the autumn's gone.

BASHŌ.

Oct. 29 *A Crimson Carpet*

Yuku aki wo
Michi-michi kobosu
Momiji kana.

Autumn is wellnigh past,
And maple-trees upon the road
Their crimson leaves have cast.

OTSUYŪ.

Oct. 30 *The Passing of Autumn*

Yuku aki no
Nao tanomoshi ya
Ao mikan.

The autumn hurries on,
Ere yet an orange turns to gold
Its days have passed and gone.

BASHŌ.

Oct. 31 *In Memory's Ear*

Aoba fuku
Kaze no na nokoru ya
Aki no kure.

Autumn has passed away,
But still I seem to hear the wind
Among the leaves to-day.

KANGETSU.

81

M

NOVEMBER

Nov. 4

Tea Blossoms

Cha no hana ya
Eshiki sabireshi
Sato no tera.

When tea plants are in bloom
Deserted is the village shrine
And hushed in silent gloom.

KŌRYŌ.

(SEE NOTE 94)

NOVEMBER

[EARLY WINTER]

Nov. 1

A Damp Evening

Hane omoki
Shōji no mushi ya
Yū shigure.

Wet with the evening rain,
A little fly with heavy wings
Crawls slowly up the pane.

HEKISANSUI.

Nov. 2

A Fly in Winter Time

Fuyu no hai
Ha wo tanomite hi
Minami ou.

Now that the autumn's done,
The poor fly, trusting to its wings,
Flies south to catch the sun.

SHISEN.

Nov. 3

The Emperor's Birthday

Ko tori naki
Momiji kiku matsu
Kokki kana.

Little birds sing to say
Pine, maple, and chrysanthemum
Should be our flag to-day.

BAKUJIN.

(SEE NOTE 93)

82

Nov. 6

Blossoms of the Loquat

Itsu saite
Itsu chiru yaran
Biwa no hana.

Oh loquat! tell me, pray,
When will your lovely blossoms bloom?
When will they fade away?

SHŌHAKU.

Nov. 7

A Second Blossoming

Haru no yo no
Yume mite saku ya
Kaeri bana.

My dream of spring came true;
For, see! upon the trees and plants
The buds burst forth anew.

CHIYO (a lady).

83

Nov. 8 *Foxes Playing in the Moonlight*

Suisen ni The moon is shining bright,
Kitsune asobu ya And round my white narcissus beds
Yoi tsuki yo. The foxes play all night.

BUSON.

(SEE NOTE 95)

Nov. 9 *A Glimpse of Sun*

Teri nagara Like autumn leaves, the sky
Hi no chiru sora ya Still scatters sunshine here and there,
Hatsu arashi. Though storm clouds gather nigh.

SHŌSAN.

Nov. 10 *In Memory of the Poet Sōgi*

Yo ni chiredo A fallen leaf is dead !
Jigoku e ochinu But after death the leaves have got
Ko no ha kana. No gates of Hell to dread.

SŌKAN.

Nov. 11 *An Image of Buddha*

Kogarashi ya The tempests shriek and wail ;
Dai Butsu dono wa But Buddha 's deaf, he cannot hear
Mimishi nari. The howling of the gale.

SHIKI.

Nov. 12 *Fallen Leaves and Blossoms*

Chiru oto wa With harsh and rustling sound
Hana mo oyobanu The dead leaves fall—the petals drop
Ko no ha kana. In silence to the ground.

MORITAKE.

Nov. 13 *A Heap of Dead Leaves*

San shaku no Swept up into a heap,
Yama mo arashi no The storm-blown leaves of autumn make
Ko no ha kana. A hillock three feet deep.

BASHŌ.

Nov. 14 *The Sound of a Far-away Bell*

Kane tsuku wa From the far-distant town
Tonari mura nari The faint sound of a bell has brought
Chiru ko no ha. The dead leaves fluttering down.

SAEIMON.

Nov. 15 *Dead Leaves in the Garden*

Momo tose no A hundred years and more,
Keshiki no niwa no Each year has cast its withered leaves
Ochiba kana. My little garden o'er.

BASHŌ.

NOVEMBER

Nov. 16 *Rain on the Fallen Leaves*

Hara-hara to 'Tis but a dismal sound,
Oto shite sabishi When raindrops patter down upon
Ame ochiba. The dead leaves on the ground.

KAEN.

Nov. 17 *An Image of Buddha*

Dai Butsu ni The trees their leaves have shed,
Asahi hiyatashi And cold the rising sunlight shines
Fuyu ko dachi. Upon Great Buddha's head.

CHŌSAI.

Nov. 18 *The First Snow*

Hatsu yuki ya Winter is here, and low
Suisen no ha no Droop the poor frail narcissus leaves
Tawamu hodo. Under their weight of snow.

BASHŌ.

Nov. 19 *The Beautiful Snow*

Hatsu yuki ya The snow fell in the night,
Ogamu asahi wo And I forgot my morning prayer,
Wasuretari. So lovely is the sight !

SŌSEN.



November 20

A Snow Landscape

The river winds below,
A single streak across the plain
White with the fallen snow.

NOVEMBER

Nov. 20

A Snow Landscape

Naga-naga to
Kawa hito suji ya
Yuki no hara.

The river winds below,
A single streak across the plain
White with the fallen snow.

BONCHŌ.

Nov. 21

Snow upon the Crows' Nests

Ne-dokoro no
Matsu ni yuki furu
Karasu kana.

The heavy winter snows
Have capped with white the pine-tree tops,
Where sleep the big black crows.

RIMEI.

Nov. 22

The Warming Bird

Nukume dori
Ichi yo chitose to
Omoi keri.

Each night, one almost fears,
To the poor bird that warms the hawk
Is like a thousand years.

ICHYŪ.

(SEE NOTE 96)

Nov. 23

The Warming Bird

Nukume dori
Fuyu no yo akete
Inochi kana.

The winter dawn, though dim,
Is welcomed by the warming bird, —
It means fresh life to him.

SENSEKI.

(SEE NOTE 96)

NOVEMBER

Withered Grass

Nov. 24

Tomokakumo
Narade ya yuki no
Kare obana.

Killed by the great snowfall,
All dead and withered lies the grass
That lately waved so tall.

BASHŌ.

The Absent Gods

Nov. 25

Rusu no ma ni
Aretaru kami no
Ochiba kana.

The Gods are far away,
And see, around their sacred shrine
The leaves fall fast to-day.

BASHŌ.

(SEE NOTE 97)

The Rats Keep Guard

Nov. 26

Kami dana ni
Rusu azukareru
Nezumi kana.

Afar the Spirits roam,
And nothing but the rats are left
To guard my little home.

KISEKI.

(SEE NOTE 97)

Desolation

Nov. 27

Naki mono wa
Karasu bakari ka
Yuki tsuki yo.

Who calls across the snow
This mystic moonlight night? Alas!
'Twas nothing but a crow.

SARUSUKUI.

(SEE NOTE 98)

88

NOVEMBER

Bashō on his Approaching End

Nov. 28

Tabi ni yande
Yume wa kare no wo
Kake-meguru.

Nearing my journey's end,
In dreams I trudge the wild, waste moor,
And seek a kindly friend.

BASHŌ.

(SEE NOTE 99)

Snow on the Water-wheel

Nov. 29

Isogashiki
Yuki no tamari ya
Mizu-guruma.

The ever-busy snow
Collects upon the water-wheel,
To try and make it go.

CHIKUYŪ.

In Memory of Bashō

Nov. 30

Kono tsuka no
Hōki ni oran
Kare obana.

At Bashō's grave to-day
I plucked a bunch of withered grass,
And swept the dust away.

GOMEI.

89

N

DECEMBER

[MID WINTER]

Dec. 1

Welcoming the Snow

Kono yuki ni
Mukai ni okosu
Hito mo hito.

The snow fell in the night,
And people rouse each other up
To see the lovely sight.

RANSETSU.

Dec. 2

A Snow Landscape

Izasaraba
Yuki mi ni korobu
Tokoro made.

Come out ! come out with me !
'Tis worth a tumble in the snow
The wondrous sight to see.

BASHŌ.

Dec. 3

The Devils and the Snow

Yuki sora ya
Akuma mo ude wo
Idasu beku.

Even the devils know
And lift their hands in wonder at
The beauty of the snow.

KYORAI.



December 7

A Fall of Snow

As men pass to and fro,
Their footprints mar the beauty of
The pure unbroken snow.

DECEMBER

Dec. 4 *A Ray of Comfort*

Furi tomu ya
Yuki ni hi tomaru
Mine no tera.

Clear from the hill-top high
The temple lamp shines down to say,
The snow will soon pass by.

SHIKI.

(SEE NOTE 100)

Dec. 5 *The Sleeping Mountains*

Futon kite
Netaru sugata ya
Higashi yama.

The Eastern Mountain chain
Has spread its coverlet of snow,
And dropped asleep again.

RANSETSU.

(SEE NOTE 101)

Dec. 6 *A Frozen River*

Fuyu kawa ya
Kaze ni fukaruru
Mizu-guruma.

Hard frosts the rivers seal,
And now there's nothing but the wind
To turn the water-wheel.

GOMEI.

Dec. 7 *A Fall of Snow*

Ato tsukeba
Hito ya uramin
Yuki no uye.

As men pass to and fro,
Their footprints mar the beauty of
The pure unbroken snow.

YAYŪ.

DECEMBER

Dec. 8 *A Traveller Caught in a Storm*

Uma shikaru Across the storm-swept plain
Koye mo kare no no The rider urges on his horse
Arashi kana. In squalls of wind and rain.

KIOKUSUI.

Dec. 9 *The Widower*

Yū karasu To-night the poor crow flies
Naku-naku kaeru Alone across the desert moor
Kare no kana. With many mournful cries.

TEIU.

(SEE NOTE 102)

Dec. 10 *The Solitary Priest*

Hitōri yuku A priest, forlorn and poor,
Sō ni ame furu Mid heavy rain still struggles on
Kare no kana. Across the wild, waste moor.

SHŪSHOKU.

(SEE NOTE 103)

Dec. 11 *A Winter Night*

Ichī iro mo A cold and frosty night;
Ugoku mono naki The sleeping world lies motionless,
Shimo yo kana. All silent, and all white.

YASUI.

92

DECEMBER

Dec. 12 *Snow-flake Blossoms*

Kō no araba A scent is all they need,
Mizu-gusa karan And then the flakes of snow would be
Yuki no hana. True water-flowers indeed!

GENSATSU.

(SEE NOTE 104)

Dec. 13 *Hoar-frost*

Wara yane ni This bright and sunny morn
Shimo miru asa no The hoar-frost jewels flashing bright
Hiyori kana. My cottage thatch adorn.

RIGIŪ.

Dec. 14 *Hoar-frost Blossoms*

Kare-gusa ni The hoar-frost in the night
Shimo no hana saku Will deck the dry and withered grass
Ashita kana. With blossoms pure and white.

SHIGEN.

Dec. 15 *A Wintry Landscape*

Ki mo kusa mo The trees are frozen deep
Ima wo kōru ya In snowy garb, and now and then
Ne dori naku. A bird chirps in its sleep.

KIKUMEI.

93

DECEMBER

Winter Pilgrimage

Dec. 16

Michi itte
Hadashi mairi no
Tōri keri.

Through bitter frost and snow,
Along the path of misery
The barefoot pilgrims go.

SHIKI.

(SEE NOTE 105)

Dec. 17 Hail on the Pine Trees

Ikameshiki
Oto ya arare no
Hinoki kasa.

The hail falls pitter pat,
And fiercely rattles down upon
The brave old pine-tree's hat.

BASHŌ.

(SEE NOTE 106)

Dec. 18 A Hail-storm

Kaya no kara
Usagi oi-dasu
Arare kana.

The hail beats down again,
A hunted hare bursts from the reeds
And races o'er the plain.

RIŪKIO.

Dec. 19 A Glimpse of Sun in Winter

Kaomise ya
Shibaraku fuyu no
Hatsu hi-kage.

'Tis winter time, and now
The sun peeps out a moment, just
To make a formal bow.

KITŌ.

(SEE NOTE 107)

94

DECEMBER

A Heavy Snowfall

Dec. 20

Ō yuki ya
Yuki wo mi ni yuki-
-Dokoro nashi.

Now all the world is white,
But where is one to find a spot
To view the lovely sight?

RIU.

(SEE NOTE 108)

Dec. 21 A Village in Winter

Fuyugare no
Sato wo mi-orosu
Tōge kana.

In winter time alas!
How cold and bleak the village looks,
Seen from the mountain pass.

SHŌHA.

Dec. 22 The Sun in Winter

Yasu-yasu to
Matsu ni asahi no
Tōji kana.

The sun, when autumn's fled,
Climbs slowly, slowly o'er the pines,
As loath to leave its bed.

SEIBI.

Dec. 23 A Frozen Landscape

Hi no mizu no
Aridake kōru
Keshiki kana.

O'er all the landscape's face
Each glint of sun is frozen, and
Of water every trace.

BONCHŌ.

95

DECEMBER

Dec. 24 *The Ravages of Time*

Osoreshi ya
Onna no me kagami
Toshi no kure.
At the year's end, alas!
The bravest woman does not dare
To look into her glass.

SHINTOKU.

Dec. 25 *On-coming Old Age*

Yuku toshi ya
Oya ni shiraga wo
Kakushi keri.
Another year has flown;
I must not let my parents see
How grey my hair has grown.

ETSUJIN.

(SEE NOTE 109)

Dec. 26 *New Year Approaches*

Rai nen wa
Rai nen wa tote
Kure ni keri.
Now the New Year draws on,
But soon, alas! the coming year
Will be the year that's gone.

ROSEN.

Dec. 27 *Longing for the Spring*

Yuku toshi ya
Kusuri ni mitaki
Ume no hana.
The year is nearly o'er,
And it will do me good to see
The plums in bloom once more.

BASHŌ.

96

DECEMBER

Dec. 28 *Merriment*

Toshi wasure
Utawanu hito wo
Odorasen.
A dance will clear away
The troubles of the year that's flown,
But sing no songs to-day.

TATSE.

(SEE NOTE 110)

Dec. 29 *The End of the Year*

Sama-zama ni
Kure yuku toshi no
Ichi hi kana.
The last day of the year
Departs in many different ways
For different men, I fear.

SHIRŌ.

(SEE NOTE 111)

Dec. 30 *Good Wishes*

Medetasa no
Kazu ni mo iran
Toshi no kure.
The year draws to its end;
Abundant joy and happiness
To each and every friend.

BASHŌ.

Dec. 31 *The Capital at the Year's End*

Tomoshihi mo
Hana no miyako ya
Ō misoka.
The old year's passed away;
The Capital from end to end
With flowers and lights is gay.

RANKŌ.

97

0

THE WRITERS OF THE VERSES¹

By far the greatest composer of *haikai* verses was Matsō Tōsei, who is generally known by his literary name of Bashō. Born in 1643 at Takushoku in the Province of Iga, he belonged to the samurai class; his eldest brother was a teacher of writing, his next brother was a warrior in the service of the Daimyō Tōdō Nagamoto, and Bashō himself served the Daimyō Tōdō Ryose, or rather the Daimyō's son, Yoshitada. The two composed verses together and became devotedly attached to each other, Yoshitada writing under the name of Sengin. But the latter soon died, and Bashō, almost heart-broken, begged the Daimyō to release him from his service; this was refused, and Bashō escaped, taking with him a lock of Yoshitada's hair, which he carried to Mount Kōya, in Kinshū Province, and deposited it in the temple of Kōbō Daishi, where to-day Bashō's own monument stands.

He then began his travels on foot through the country, living chiefly in the temples, composing poetry, and studying the mysteries of Zen Buddhism, a sect which aims at reaching through meditation stages of thought beyond verbal expression.

He studied under the poet Kigin in Kyōto, and strove by

¹ Taken chiefly from *Hokku Teishōdoki*, *Haikai Kosen Shinsen*, and Professor Chamberlain's paper on 'Bashō and the Japanese Epigram'.

his verses to teach ethics, morality, and enlightenment; and in 1673 we find him with a few followers at Fukagawa in Yedo living a simple life of studious retirement in a tiny cottage in the garden of Sampū, who became one of his disciples. His garden was laid out in strict accordance with the rules and tenets of Japanese gardening, and contained a small pond, which gave rise to his most famous verse (see March 7). His students also planted a banana-tree there, and the house came to be called *Bashō-an* (Banana House), and this name he adopted as his *nom de plume*.

An account of the severe simplicity of his life has been left by a friend who visited him, and found his two pupils Ransetsu and Kikaku living with him in a room only twelve feet square, whose sole furniture consisted of an image of Buddha, one pan and one kettle. They possessed but one rug, which they shared, and which was not long enough to cover their feet at night; and when kept awake by the cold, they would get up, walk about and compose verses.

The little cottage was burnt down in a great conflagration in 1683, when Bashō only managed to save his life by taking refuge in the pond in the garden. From that date he spent the rest of his life, accompanied by a few disciples, on pilgrimage, visiting temples, mountains, forests, rivers, waterfalls, battlefields, historical scenes, &c., ever trying to realize the Buddhist ideals of wisdom, purity, simplicity, and kindness to animals, and to teach them to others by his poetry.

Dr. Aston gives a characteristic sketch of an incident in his wanderings in his *Japanese Literature*, from which I extract the following:—

“Once, when on his travels, Bashō passed through a certain rural district, making *haikai* as he went along. It was full

moon. The whole sky was flooded with light, so that it was clearer than noonday. It was so bright that Bashō did not think of seeking an inn, but continued his journey. In a certain village he came upon a party of men who had brought out *saké* and something to eat with it into the open air, and were enjoying the moonlight. Bashō stood still to watch them. Presently they fell to composing *haikai*. Bashō was greatly pleased to see that this elegant accomplishment was practised even in so remote a place and continued looking on, when a silly fellow of the party noticed him and said, ‘There is a priest who looks like a pilgrim. He may be a begging priest, but, never mind, let us invite him to join us.’ They all thought this would be great fun. Bashō could not refuse, so he joined their circle, taking the lowest seat. The silly fellow then said to him, ‘Everybody here is bound to compose something about the full moon. You must compose something too.’ Bashō apologized. He said he was a humble individual, belonging to a country place. How should he contribute to the entertainment of the honourable company? He begged, therefore, that they would kindly excuse him. ‘No! No!’ said they, ‘we can’t excuse you. Good or bad, you must compose one verse at least.’ They urged him until at last he consented. Bashō smiled, folded his arms, and, turning to the clerk of the party, said, ‘Well, I will give you one’;—

‘Twas the new moon—’

‘The new moon! What a fool the priest is!’ cried one, ‘the poem should be about the full moon.’ ‘Let him go on,’ said another, ‘it will be all the more fun.’ So they gathered round, and mocked and laughed at him. Bashō paid no attention, but went on:—

'T was the new moon !
 Since then I waited—
 And lo ! to-night !
 [I have my reward.]'

The whole party were amazed. They took their seats again and said, 'Sir, you can be no common priest to write such a remarkable verse. May we ask your name?' Bashō smilingly replied, 'My name is Bashō, and I am travelling about on a pilgrimage for the sake of practising the art of *haikai*.' The rustics, in great excitement, apologized for their rudeness to an eminent man, 'whose fragrant name was known to all the world.' They sent for their friends who were interested in *haikai*, and began their *al fresco* feast anew in his honour.'

Bashō died in 1694 at Ōsaka. He was staying in the house of the poetess Sono, and ate some mushrooms, which brought on a severe illness. He took medicine, but only got worse, and his pupils Shikō and Inen wished to send for a good doctor; but Bashō said that no doctor would understand him as well as his friends Kyorai and Bokusetsu. They were accordingly sent for, and came as fast as possible from Kyōto; and, as the house proved too small to accommodate them all, Bashō was moved to a house called 'Hanaya', belonging to Nizaimon. It is related that Shikō, realizing that the end was not far off, suggested the expediency of collecting together all Bashō's verses into a book. But Kyorai, indignant that such a thing should be said in the sick man's hearing, rebuked him forcibly, and Shikō retired crestfallen into the next room. Here he composed the verse:—

Shikararete Justly you censured me
 T'sugi no ma ni tatsu And I withdrew; but ah! how chill
 Samusa kana. An outer room can be.

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THE WRITERS OF THE VERSES

This was repeated to Bashō, who still had strength enough to smile at it. He lingered for a couple of weeks surrounded by his pupils, who nursed him with every care, but he died on Nov. 28 and was buried two days later on the shores of Lake Biwa, leaving behind him his ten disciples, or 'The Ten Wits', as they were called, to carry on his teaching.

THE TEN WITS

KIKAKU, whose other name was Hōshinsei, was born at Yedo in 1661. He lived a somewhat wild Bohemian life, and is said to have composed some of his best verses when more or less intoxicated with *sake*. He died in 1707, leaving a school of poetry called Yedo-za, which still exists.

RANSETSU, whose other name was Secchuan, was born at Mihara in the Island of Awaji in 1654, and came to Yedo in the service of his lord Inouye Sagami. He founded the school of Setsumon and died in 1707.

SHIKŌ, whose other name was Shishian, was born in the year 1665 in the Province of Mino. He lived for the most of his life at Yamada in Ise Province, and died at his old home in Mino in 1731.

KOROKU, whose other names were Gorōi and Kikuabutsu, was a samurai of Kijō in Ōmi Province. He was famous as a painter as well as a writer of verses, and died in 1715.

JŌSŌ was born in 1663, and was a priest and a distinguished poet of Owari. He died in 1704.

KYORAI, whose other name was Rakushisa, was born 1651 in Hizen Province. He moved to Kyōto, which was then the capital, and died in 1704.

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THE WRITERS OF THE VERSES

YABA was born in 1663 at Etsuzen, and followed his teacher Bashō to Yedo, where he died in 1740.

HOKUSHI belonged to Kanazawa in Kaga. He was by trade a cutter and polisher of jewels, and he died in 1718.

SAMPŪ, whose other name was Sugiyama, was born at Yedo in 1648. He was a seller of fish and birds, and helped his teacher Bashō to spread his school of poetry. He died in 1733.

ETSUJIN, whose family name was Saburi, was born at Kumamoto in Higo Province, and was very famous in the use of the spear.

SOME OF THE OTHER WRITERS

BOKUSETSU was a friend of Bashō's, and helped to nurse him in his last illness.

BONCHŌ was famous as a painter of birds and flowers, as well as a *hokku* writer; he lived about 150 years ago.

BUSON was a well-known painter and a master of *haikai*, some admirers preferring his verses to Bashō's. After the latter's death, writers began to pay attention chiefly to the sound of the words, and neglected all thought and feeling; Buson devoted his energies to correct this and to elevate the style. He died in 1783, aged 67.

CHIGETSU was a poetess, who studied under Bashō; she lived 1634-1706.

CHIYO, whose other name was Kaga, was the greatest of all lady *hokku* writers; she sometimes also wrote under the name of Sōen, and she lived 1703-75.

GIŌTAI, 1731-91.

Gojō is a modern writer, who is still living.

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ISSA was a farmer in the Province of Shinshū, who followed Bashō's precepts of kindness to animals to such an extent that it was said he would not even kill a flea. He lived 1763-1827.

KIGIN, whose other name was Kitamura, lived 1624-1711. He was Bashō's teacher of poetry, and he himself studied under Matsunaga Teitoku.

KOKUSUI died in 1720.

MEISETSU is a modern writer, who is still living.

MORITAKE, whose other name was Arakida, was a Shintō priest, who lived 1472-1549.

ONTSURA was a very famous *hokku* writer, and a friend of Bashō's. He lived 1661-1738.

OTSUYŪ died in 1739.

RAIZAN, 1654-1716.

RANKŌ, 1728-99.

RITŌ died in 1755.

RYŌTA was head of the Setsumon school of poetry, founded by Ransetsu, one of the Ten Wits. He lived 1719-87.

RYŌTO was the head of the Ise school of poetry, and lived 1660-1717.

SHIKI was the great *hokku* writer of modern times; he did for the Meiji period what Buson did for his day, raising and purifying the style. He died about 1902.

SHIRŌ, 1736-1812.

SHŌHA died in 1600.

SHŌHAKU, 1444-1527.

SHŌSAN, whose real name was Yoshitaka Miyake, was born March 25, 1718, in Kyōto, and died April 14, 1801. He was a great Chinese scholar, deeply read, but, being of a retiring

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nature, he made few friends, and never attempted to keep up the dignity to which his learning entitled him. He was the chief collector of *Haikai Kosen Shinsen*, and did not relax his studies even in his old age.

SHUNSU, who was also called Meishin, was a painter and a famous *hokku* writer.

SŌIN, whose other name was Nishiyama, was born in 1605. He came to Yedo in 1664 and founded the Danrin school of poetry, which was noted for ingenious word jugglery (see the verse for March 25). He travelled extensively through the land, and died in 1682.

SŌKAN, whose other name was Yamazaki, was a Zen Buddhist priest, who was born in 1465 and died in 1553. He made the first collection of *haikai* verses.

SONO, a poetess, was born in 1665 and died in 1726. She was the pupil of Mitsui, and it was in her house that Bashō was taken ill before he died.

SUTE was another poetess, who lived 1635-98.

TAIGI was a contemporary of Shōsan's, and helped him in compiling the more modern verses in *Haikai Kosen Shinsen*.

TEISHITSU, 1608-71, was the pupil of Teitoku, from whom he took the first part of his literary name, and a writer of great renown. But his modesty was so great, that he used to say he had only written three verses that were really good; one of them was the verse I have put down for April 3, which Bashō once pronounced to be the best *hokku* ever written.

TERROKU, whose other name was Matsunaga, lived 1571-1653. He numbered among his pupils Kigin and Teishitsu; his verses are famous for euphony rather than for any great depth of meaning.

THE WRITERS OF THE VERSES

YAYŪ, whose other name was Yokoi, was born in 1702. He was famous as a horseman and a master of the sword and bow. He was a great friend of Shōsan's, and, when the latter was compiling *Haikai Kosen Shinsen*, he sent him as a contribution the verse I have put down for Dec. 7, with a message that he was glad to have lived long enough to be able to do this. He died soon after in 1783.

The following additional writers, although I have been unable to ascertain their dates, lived at least a hundred years ago, as their names appear in *Haikai Kosen Shinsen*, which was compiled by Shōsan, who died in 1801.

BANKO	KIGAN	NIRIŪ	SEKIRAN	SUIRIŪ
BUKAKU	KIGEN	ŌSEN	SEKIU	TADAYOSHI
CHARAI	KIHŌ	REIKAN	SENNA	TANDAN
CHIKUTEI	KIN	RIGIŪ	SHADŌ	TEIJO
CHIKUYŪ	KIŌKON	RIJŌ	SHAGIŪ	TEIU
DEMPOKU	KISEN	RIMEI	SHIBŌ	TŌGA
GENSATSU	KITŌ	RIŌRIŪ	SHIGEN	TŌRIN
GENSUI	KIŪKOKU	RIRIŪ	SHINTOKU	TOSEKI
GINA	KODŌ	RIU	SHŪSEN	TSURU (a lady)
ISSHŌ	KORIŪ	RIŪKIO	SŌA	UNGIO
JŌBOKU	KOVŪ	RIŪMIN	SŌHAKU	UUN
KAEN	MIYOSHI	RIŪSUI	SŌOKU	WAKIŪ
KAKIU	MONSUI	ROSEN	SŌSEN	YASUI
KAKO	NAGANOI	SARUSUKUI	SŌYO	YŪGEN
KEIBA	NIŌGIŌ	SEIGA		

NOTES

I

Jan. 2. *Utai-some* was the ceremony of singing an operatic song for the first time in the year, which was held on the second day of the first month (o. c.).

2

Jan. 4. An image in the open air, such as this, is called *Nure Botoke*, 'a wet God.'

3

Jan. 6-8. *Kan-ne-Butsu* is a pilgrim, who, in order to expiate some offence or to gain merit, goes on pilgrimage in winter to some Buddhist temple, travelling mostly by night, often bare-footed, and ringing a bell as he goes. In the second verse, if *nari-yuku* is taken as one word, the meaning is as given in the translation, 'the narrow way' being used by Buddhists exactly in the same sense in which we use it. But if read as two words, the verse would read, 'The sound (of a bell) I hear going along the narrow country lane is that of a midnight pilgrim.'

4

Jan. 10. *Saku-saku* is supposed to represent the crisp sound of a horse crunching hay or straw. This verse and the one following give a good impression of the silence of a snowy winter's night.

5

Jan. 12, 13. *Ne no hi* is literally 'the day of the Rat'. In the old days the Japanese used the Chinese twelve-day period, instead of the week; each day was called after one of

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NOTES

the signs of the zodiac, the day of the Rat being the first. This system is said to have been in vogue in China as far back as the second century A.D. The first Rat day of the year was kept as a holiday, when pleasure excursions were made to root up young pine-trees, in order to secure long life—the pine-tree being one of the recognized emblems of longevity. The translation of the second of these two verses is not very satisfactory, as kissing is not a Japanese custom, and is quite foreign to their literature. A literal translation is—'On the first day of the Rat even the pine-trees laugh and embrace each other.' Perhaps, as these verses are so compressed, we might understand *hara wo*, meaning the pines 'hold their sides with laughter'.

6

Jan. 14. The pine-tree stands for hardy manhood, and the snow for life's hardships. As an instance of *Renga* (see Introduction), this verse has been cleverly capped—

Matsu wa midori no And peeping through the snow is seen
Iro masari tsutsu. The pine-tree's colour, fresh and green.

7

Jan. 15, 16. *Uzumibi* means a fire smouldering in the ashes. These are two verses on the same subject by Bashō and his disciple Kioroku, both of them famous *hokku* writers of their day, Bashō being the acknowledged master of the seventeen-syllable metre.

8

Jan. 17. A cricket chirping is always associated with cold weather to a Japanese mind.

9

Jan. 18. *Shoya* is the first watch of the night, from 10 to 12 p.m.

10

Jan. 20. The warrior striding on through the snow in front suddenly misses his little sword-bearer, and looking

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NOTES

back finds that he has tumbled head over heels out of sight into a snow-drift, having tripped perhaps over the long two-handed sword he was carrying. This is one of the few *bokku* verses I have come across that have a distinctly humorous touch.

11

Jan. 26. Snow here stands for the hardships of life; compare the Japanese saying *Iuki no hate wa Neban*, 'After the snow comes Nirvana.' *Chira-chira to* represents a glittering, dazzling, piled-up mass of snow.

12

Jan. 27. Perhaps it is hardly necessary to say that the word 'Jericho' does not occur in the original; *yoso* means a foreign country, somewhere abroad, in fact anywhere but here.

13

Jan. 28. The hawk typifies relentless cruelty, and is here contrasted with the peaceful scene at sunset.

14

Jan. 29. *Kambai* is the early blossoming plum, literally 'cold (weather) plum', and has special reference here to *hiito no samusa*—the coldness of mankind.

15

Feb. 4. *Oshiroi* is powder-puff, and the verse may also mean that in early spring the snow-fall is so light, that there are only little patches of it left on the ground; just as when very little girls try to powder their faces, they are not sufficiently careful to lay it evenly, but give a dab here and there.

16

Feb. 9. Notice the sound of the second line. *Ki kage* means the shadow of the trees, but *hi kage* can mean either sunshine or sun-shadow. The compiler of *Haiku Ichiman*, from which I take the verse, adds in a note that you may also imagine patches of snow in the shadow of the grave-stones.

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17

Jan. 9-Feb. 10. All trees in Japan are considered to have spirits of their own; but a willow, especially an old willow, is said to be a goblin tree, whose spirit walks about and takes other forms, often that of a beautiful young girl.

18

Feb. 11-Apr. 1. Plum blossom and cherry blossom, as all the world knows, are particularly admired in Japan, but the fruit is very poor and of no account. The plum, coming first, is often called 'the elder brother of the flowers', and is sometimes used to typify the moral excellence of a girl, while the cherry stands for her physical beauty; an old plum-tree, gnarled and twisted with age, is contrasted with the youth of its buds. The cherry is the national flower of the land, and symbolizes courtesy and knightliness; an old proverb says, 'As the cherry is first among flowers, so the warrior should be first among men.'

19

Feb. 12. This verse may possibly be meant to picture five jinrickshas waiting in a row, after having deposited their occupants who have come to admire the white plums; but I think the translation I have given is the better reading.

20

Feb. 14. This verse was written by the poet Shūsen in honour of his dead lord and master, who was particularly devoted to plum blossoms.

21

Feb. 15. *Tachi-noborite* means 'to rise up', like clouds of incense, which 'put a hat on the moon', in other words, a halo.

22

Feb. 19, 20. Camellias, like willows, are considered to be goblin trees, whose spirits walk abroad at night. They

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drop their blossoms whole, with a thud, instead of scattering their petals like most other flowers; and, as this is reminiscent of human heads falling, they are considered very unlucky, and should never be used for decoration inside the house. A red camellia is particularly unfortunate.

23

Feb. 22. *Mida* is a contraction for the Buddha Amida, the personification of boundless light and wisdom. The well-known Great Buddha at Kamakura is Amida, and his image is generally to be recognized by the wisdom spot in the middle of the forehead, the halo behind the whole body, which sits upon a lotus, and the peculiar position of the hands lying in the lap.

24

Feb. 25. Or perhaps a more correct reading would be, 'The plum blossoms of my youth have changed into the willow-tree of old age, now that I am about to enter Nirvana.'

25

Mar. 7. This is perhaps the best known *haikai* verse that was ever written, and it is supposed to illustrate the ideal of Zen Buddhism, silent meditation. The compiler of *Hokku Teihodoki* gives an account of how the verse came to be written, which runs somewhat as follows:—Bashō lived in the Fukagawa district of Yedo (Tōkyō), where his students built him a little house and supported him. There was a garden attached to the house, containing a pond, and it was laid out to represent a deep Buddhist idea. The laying-out of gardens in Japan is a very advanced art, the minutest details are carefully studied, and gardens are often designed to represent some abstract idea, such as filial piety or pureness of heart. One day the priest Bukō, a clever sage and a Zen Buddhist, came with a friend, Rokuso Gobe, to pay Bashō a visit. Rokuso was the first to enter the house, and after a few polite preliminaries asked, 'What is the Buddhist idea em-

bodied in your peaceful garden?' Bashō replied, 'The large plants represent great thoughts, and the smaller plants stand for ignoble thoughts.' The priest then entered and asked, 'How have you been employing yourself recently?' Bashō answered, 'The heavy rain has washed away the green moss.' (The purport of this reply is not very plain, unless he meant that the lapse of years had washed away his youth and his ability to do very much.) The priest again asked, 'Where was the rain before it fell? Where was the green moss before it grew, according to Buddhist teaching?' And just then, through the little circular window the hush was broken by the splash of a frog jumping into the pond; and Bashō composed the last two lines of the verse, which mean, 'the splash of the water, as a frog takes a flying leap'; his meaning evidently being, that the only suitable reply to the priest's question lay in silent meditation, which was broken by the frog's splash. The priest praised the sentiment very highly, and was so pleased that he presented Bashō with his priest's baton (*gyōai*). But the first line of five syllables had still to be composed, and several students sitting in the room made different suggestions. Sampū suggested '*Yoi yami no*', 'In the dusk of evening'; Randan thought of '*Sabishisa ni*', 'In the calm of solitude'; and Kikaku proposed '*Yamabuki ya*', 'A yellow rose (is as short-lived as, &c.)', meaning to suggest the Buddhist idea, that colour is nothing, and nothing is colour; or as we say, beauty is only skin deep. Bashō after deep thought said, 'Your ideas are all good, especially Kikaku's, but they are not in harmony with the rest of the verse; I think a better line would be "*Furu ike ya*", "An ancient pond"; and the others at once admitted that it gave a finish of perfection to the verse.

26

Mar. 12. Temple bells in Japan, or at all events the large ones, are generally hung under a separate roof of their own, and are struck by a sort of battering-ram which is hung by

ropes. There are many stories told about bells. Lafcadio Hearn relates that the great bell, cast by order of the Chinese Emperor Yong Lo of the Ming Dynasty, owed its beautiful tone and mournful echoing hum to the soul of Ko-Ngai, the daughter of the master bell-founder, who leaped into the molten metal in order to save her father from the wrath of the Emperor, as all his previous attempts to cast the great bell had ended in failure.

27

Mar. 14. 15. *Hibari*, a skylark, is written ideographically with two characters, which mean 'the sparrow of the clouds'; i. e. the bird that is as common in the clouds as the sparrow is lower down. This is an instance of the cruel difficulties that beset the student of Japanese. The characters according to their ordinary pronunciation would be '*kumozume*' (Japanese) or '*un-jaku*' (Chinese), but when in conjunction they are pronounced '*hibari*'. It is exactly as if we wrote c-l-o-u-d-s-p-a-r-r-o-w, and pronounced it 'lark'!

28

Mar. 16. *Uguisu*, though often translated 'nightingale', is really the *celtrina cantans* or bush warbler. It is said to sing 'Hok-ke-kyō', which is the name of the Buddhist bible, and it is therefore considered a very holy bird.

29

Mar. 17. It is related that the Chinese Emperor Ming Hwang, about whom so many stories are told, was a great admirer of cherry blossoms. And on one occasion, when the cherry-trees were later than usual in flowering, he gave orders for the great bell to be struck and drums to be beaten, to remind them of their duty. *Higan sakura* is a species of cherry which flowers before the other kinds.

30

Mar. 25. The translation gives the meaning of the verse

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as printed; but *chō chō tomare* by themselves mean, 'Butterfly, pray alight!' a characteristic touch of Sōin's.

31

Mar. 29. The compiler of *Haiku Ichiman* adds a note to the effect that this beautiful little verse by Bashō well represents the poet himself pursuing his solitary way through the world.

32

Mar. 31. Japan, being a country of rice-fields, which at certain times require to be flooded with water, produces great numbers of frogs.

33

Apr. 3. Yoshino is not far from Nara in the Province of Yamato. For 1,500 years the Japanese Emperors have given garden parties in cherry-blossom time, and Hideyoshi once gave a party on the hills of Yoshino to 10,000 people. Bashō is reported to have said that this was the best *haikai* verse ever written.

34

Apr. 9. I copy this verse from Lafcadio Hearn's *In Ghostly Japan*. He does not give the name of the composer, and I have not seen the verse quoted elsewhere; but I could not resist the temptation to include it, as it gives such a charming little sketch.

35

Apr. 22. This verse was composed by a young Japanese student on board ship, while on his way to England.

36

Apr. 26. This little *jeu d'esprit* is translated almost word for word.

37

Apr. 28. *Kataru*, here, can mean either (the butterfly upon the moor) 'say that', or 'cheat me into thinking that'

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(the spring seems to be going). There are two verbs pronounced *kataru*, written with different ideographic characters; but in the original the word is written in phonetics only, thus leaving one to understand either meaning.

38

May. 5. Notice the second line, *Na nari hana nari* (both name and flower). The *Bijinsō* is the corn-poppy; but translated literally it means 'the beautiful lady-grass (or plant)'.

39

May 7. This verse was written by Bashō, when he was on one of his pilgrimages, and had come to an old ruined castle that had belonged to the Minamoto clan on the site of the great battlefield of Takatate in Michinoku. His intention was to contrast the peaceful scene of the waving summer grass which he found with the bustling camp life and slaughter of battle in the past.

40

May 8, 9. *Kawam Butsu*, literally 'the washing (or sprinkling) of Buddha', is the *fête* commemorating his birth. It is the custom on the eighth day of the fourth month (o. c.) to place a small image of Buddha in a basin containing *amacha* (sweet tea), and the worshippers take up a ladleful and pour it over the image. The second verse refers to an image of Buddha, standing upon a lotus, with one hand pointing up to heaven, and the other down to earth. It is related that after his birth he assumed this attitude, and exclaimed, 'I, the only most exalted one'. *Hanyimono* means a symbol, mystery, or riddle; and although this attitude was familiar enough, the meaning of it might well be a mystery to an uneducated Japanese.

41

May 10. *Hototogisu* is not our cuckoo, but the *cuculus poliocephalus*. It is a weird kind of bird, supposed to sing only at night, and is seldom or never seen. It is said to

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come from the Spirit Land, across the Mountains of Shidō, to tell the farmers when to plant their rice; and for this reason the name is generally written with two ideographic characters which mean 'the time bird'. It is supposed to call 'ho-to-to-gi-su' all night long, till quite exhausted it hangs head downwards from the branch with bloodshot eyes. Endless verses are written about this mysterious bird.

42

May 20. Most cherry-trees flower before the leaves appear; but the *yama zakura*, mountain or wild cherry, produces its leaves first. And this gives rise to a rather characteristic Japanese play upon words. The word pronounced *ha* means either 'leaves' or 'teeth'; and *hana* means either 'blossoms' or 'noses'. So that a person, the lower part of whose face projects, is sometimes called a *yama zakura*, because his teeth (or leaves) come before his nose (or blossoms).

43

May 26. In Japan a rose is looked upon as not much more than a thorny bush, and comparatively few verses are written about it. This translation is not very literal; it really reads, 'No rose can mind being stabbed by the dew.'

44

June 3. This verse was composed on seeing a poet in tears, who had been unsuccessful in a poetical contest.

45

June 5. *Ao ume*, green plum, is a species of plum which has white flowers tinged with green; but there is also a sly allusion in the verse to the fondness of children for green, unripe plums.

46

June 8. *Hime yuri*, literally 'Princess Lily', is the *lilium callosum*.

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June 10. *Nadeshiko* is the pink, *dianthus superbus*, but the word really means 'Child comforter'; so that this verse may also be a request to the breeze to bring the perfume of the pines to hush a crying babe.

June 16. The first line does not scan correctly, an instance of poetic licence. *Soyo-soyo* is supposed to represent the soft rustling of the breeze.

June 17-18. Rice is sown on the 88th day from the beginning of spring (o. c.), and is planted out in the heavy rains of early summer. The paddy-fields need a great deal of water, and are surrounded by a bank or dyke, so that they can be flooded and the water drained off by sluices to other fields when required. The farm girls with their bare legs and wide straw hats sing and gossip together as they work, and in the first verse the poet wishes the muddy water were clear, so that it might reflect the beautiful faces of the girls. The compiler of the *Haiku Ichiman*, from which this verse is taken, rather ungallantly adds a note, 'What! For farm girls!'

June 19. The point of this verse is a rather clumsy pun. *Nemu* (mimosa) being almost the same as *nemu* (sleepless); the suggestion being, that the beauty or perhaps the perfume of the mimosa keeps the birds awake after their usual time for going to sleep.

June 21, 22. Cormorant fishing is still carried on in various parts of Japan, chiefly on the River Nagara in the Province of Owari. The fishing is all done at night by the help of flaming torches, which attract the fish to the boat, and the cormorants are then sent in after them.

June 23. *Sarusuberi*, 'the tree that would make a monkey slip,' is the *lagerstroemia indica*, or crape myrtle. It sometimes goes by the name of *hyaku-jikkō*.

June 24. I have taken this verse by the old poetess Chiyo from Lafcadio Hearn's *In Ghostly Japan*, where he explains the circumstances under which it was written. Chiyo was an acknowledged adept at the 17-syllable metre, and one day she was challenged to write a verse embodying three such unpoetical ideas as a square, triangle, and circle; and she at once produced this. She imagines herself in bed, on a summer night, looking up at the square of the mosquito net overhead. She unties one corner, which drops down, leaving a triangular space, through which she can see the circular moon!

June 28. The word *matru* here has a double meaning, and must be understood twice. As a noun it means 'a pine-tree', and as a verb it means 'to long for, to desire exceedingly'. *Ha goromo* is a feather robe, which the *temnin*, or angels wear. The whole verse has reference to one of the old Nō Dramas, which recounts how an angel came down one day from the moon to the shore at Mio on the Gulf of Suruga, and hung up her feather robe on a pine-tree, while she went off to climb Mount Fuji. A fisherman found the dress and refused to give it up, until she promised to perform a heavenly dance for him on the sand; which she did, and then flew back to her home in the moon. The whole drama will be found translated by Prof. Chamberlain in *Classical Poetry of the Japanese*. The present verse means, that a bird in the uncomfortable season of moulting must wish it could find a new dress of feathers hanging on a pine-tree branch, as the fisherman did.

NOTES

55

July 1. *Misogi* is the Shintō rite of purification by bathing or sprinkling; it was often performed after some wrong-doing, contact with a dead body or other defilement.

56

July 6. In Japan the mothers carry their babies tied on to their backs.

57

July 8. *Zoro-zoro* is supposed to represent the rustling sound of a lady's dress.

58

July 9, 10. A parasol naturally suggests a young lady, and the contrast in the second verse is between her youth and the falling pine-needles; the pine being a symbol of long life and old age. There is also a double meaning in *furu*, which in the first line means 'falling', and *furu* in the next line means 'old (i. e. dead) leaves'.

59

July 13-16. The lotus is the sacred flower of Buddhism, and is found continually in Buddhist art; its white purity growing out of stagnant muddy water symbolizing the Buddhist doctrine in the midst of a sinful world. Dew being the very essence of purity, 'the dew upon the lotus' is a Buddhist expression for perfect purity. *Bō* in the third verse means a very small and lonely shrine, or almost a hermit's hut, rather than a temple as I have translated it.

60

July 17-20. There are many pretty stories in Japan about fireflies. One relates that they are the ghosts of the warriors who fought in the great battle between the Genji and Heike clans on the banks of the Uji River; and therefore all caged fireflies should be let free on the anniversary of the battle. Fireflies are often let loose in the garden at an evening entertainment to amuse the guests, who chase them, until the

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fireflies hide themselves in the moonbeams. And it is related that Hotaru Himé, the daughter of the Firefly King, was once courted by a black bug, a scarlet dragon-fly, a gold beetle, and a hawk moth. She commanded each of them in turn to fetch her a present of fire before she would consent to wed, and had they each tried to get it from lamps and candles, and had their wings burnt. So now, when many dead bodies of insects are found in the morning round the temple lamps, the priests say, 'Princess Hotaru had many lovers last night.'

61

July 24. I have taken rather a liberty with this verse; *nokoru*, meaning 'the remains', or 'what is left over', should go with *atsusa* (summer hot weather), and not with *tamashii* (heart or spirit), as I have taken it. *Nokoru atsusa* is a term for what we call Indian summer. The *Kamo gawa* (Wild Duck River) is near Kyōto, the ancient capital city.

62

July 26. Meaning that the shower of tears should surely bring a shower of rain.

63

July 28. *Higurashi* is a cicada or locust of a green colour, which sings only at dawn and sunset. But the same sound, written with different characters, would mean 'the sun has set', and both meanings are to be understood here.

64

July 29. I take this verse from Sir Edwin Arnold's *Seas and Lands*, where it is explained that the poetess Chiyo went out one morning to draw water from her well, and found that during the night a tendril of convolvulus had twisted itself round the bucket rope. She could not find it in her heart to disturb it, and so composed this dainty little verse, and then went off to borrow water from a neighbour.

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July 30. This was the death-song of Arakida Moriake, who died in A.D. 1549. *Asagao* (convolvulus) means 'the face of the morning', or, as we call it, the morning glory. Moriake means that his life now drawing to a close is as short as that of a convolvulus, which dies before evening. He, however, lived to 77 years of age! One of the *Nô* Dramas tells that the convolvulus, being jealous of the longer life of other flowers, was unable to enter Nirvana. But a priest appeared and told her that, in reality, time is nothing, and a moment is eternity, and finally it all ends satisfactorily.

Aug. 4. *Suzumushi*, literally 'bell insect', is a tiny insect, whose song is said to sound like the ringing of the little silvery bells used at a Shintô service. It is highly valued and often kept in a little cage, as we keep song-birds.

Aug. 5. On the 13th to the 15th days of the 7th month (o. c.) was celebrated *Bon Matsuri*, or *Tama Matsuri*, sometimes called by foreigners 'The Feast of Lanterns'. During these days it is believed that the Spirits of the Dead return to their former homes upon earth; the grave-stones in the cemeteries are decorated with flowers and hung with paper lanterns, which are lit at night, and special offerings and prayers are made before the memorial tablets on the *tama dana*. The *tama dana*, shelf of the Spirits, or family altar, is placed in the best room in the house about six feet above the floor, and on it is set a little *miya* (Shintô shrine), made of pure white hinoki wood without metal nails or ornament, containing the tablets, which bear the names of those members of the family who have died. Tea, rice, and flowers are offered daily, in unglazed cups and basins with tiny chopsticks complete, and a lamp is kept burning there all night. In front of the *miya* hangs the sacred rope of rice-straw (*shimenawa*), which has a special significance to Shintôists.

Aug. 6, 7. These two verses refer to the Festival of Tanabata, which was kept on the 7th evening of the 7th month (o. c.); though nowadays it is observed only in villages and country places. According to the legend, Tanabata was a maiden who dwelt in the star Vega in the constellation of Lyra, and who sat all day at her loom on the east side of the River of Heaven (Milky Way) employed in weaving robes for the use of the Gods. Hikoboshi was a herd-boy (the constellation of Aquila), who drove his oxen on the other side of the river. One day the Gods took pity on Tanabata, and gave her in marriage to the herd-boy; but, finding that their supply of cloth began to run short, Hikoboshi was only allowed to visit his bride once a year, on the 7th night of the 7th month. Even that visit is uncertain; for if the weather is bad the river rises and he cannot cross; rain on that night is called *namida no ame* (the rain of tears), and if a mist shows on the Milky Way it is said to be the spray from the oars of the herd-boy as he rows across. Another account says that the magpies, flying with one wing only, form a bridge for Hikoboshi to cross over. The festival has been celebrated for 1,150 years in Japan; it is the custom to write verses with ink made from freshly gathered dew upon coloured papers, which are then fixed to bamboos and set up on the roofs of the houses. The ladies of the court of the Chinese Emperor Ming Hwang used to catch spiders on this night, and shut them up in incense-boxes. If they had spun a web before daybreak it was considered a sign of coming good fortune.

Aug. 9, 10. When a member of the family goes away on a journey, offerings of rice and tea are often placed for him, the cups and basins being covered over with lids. If, on lifting them later on, drops of dew show inside the lids, all is well; but if the latter are dry it shows that the absent one is dead, for his Spirit has returned to consume the essence of the

offering. The second verse may mean that the Spirit of some very aged ancestor has been present at the family altar; or it may perhaps merely mean that, as it is the duty of the oldest member of the family to attend to the *tama dana*, he or she may have left a hair there when making the offerings.

70

Aug. 11, 12. *Mukae kane* and *mukae-bi* are the welcoming bell and light, to guide and welcome the Spirits that come back to their earthly home on *Bon Matsuri*, the 13th night of the 7th month (o. c.). The welcome light takes the form of bonfires along the shore, or lanterns and pine torches for those who live inland. The second verse is more correctly, 'Until the time for sweeping the door-step, the lights of welcome should be kept burning.'

71

Aug. 13. *Kandō* is a son, who for some wrong-doing has been disinherited and turned out of the family, and so is not recognized at *Bon Matsuri*. But, in spite of that, his mother will steal away at night to some secluded spot, and carry out the full rites and ceremonies in his honour.

72

Aug. 14. *Bon odori* is a sacred dance performed at *Bon Matsuri* by women and girls, which dates from the very earliest times. It is very different from our idea of a dance, consisting of swaying and posturing with soft hand-clapping, all done in time with the music. It is danced at night by white-robed girls, who come forth from the cemeteries carrying lanterns, and relays of fresh dancers keep it up till the early morning bell rings out.

73

Aug. 15-19. *Okuri-bi* are the farewell lights lit on the 15th night of the 7th month (o. c.) to bid good-bye to the visiting Spirits, who then return to their own place. On the coast, especially at Nagasaki, model boats (*shōryōbune*), made

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of straw, wood, or paper, were launched, each containing a tablet with the Spirit's name, offerings of food and drink, burning incense, and a lamp, which was also called *okuri-bi*; each was fitted with a sail bearing the Spirit's name, and the boats were allowed to drift out to sea. Lafcadio Hearn's *In Ghostly Japan* describes this farewell ceremony, as he saw it at Yaizu; but in that instance the boats were merely square pieces of wood, about ten inches square, a stick at each corner served to hold up the paper sides, and inside a lighted candle was placed; they were painted in blue, yellow, red, white, and black, symbolizing ether, wind, fire, water, and earth. The open sea or flowing water of any kind is associated with the home of the Spirits, and on the last night of the *Bon*, when the Spirits are returning, the sea is always rough. Boats do not venture out on that night, if they can avoid it, for the Spirits crowd round and call out for a bucket to be thrown over to them. They must not be refused; but it is wiser first to knock the bottom out, or they will use the bucket to fill and sink the ship.

74

Aug. 17. Another reading of this verse is *goku itasu*, instead of *naniyara*, in the second line, which would alter it to:—

'The dawn appears once more,
The last faint Spirit lamp is out,
Bon Matsuri is o'er.'

75

Aug. 21, 22. *Segaki* is a special service, when masses are said and offerings made in honour of the Spirits of those who have no living relatives to do it for them. It is therefore a particularly charitable and meritorious thing to do. *Segaki* means 'feeding the hungry Spirits', for the Spirits who have no regular daily offerings made to them suffer great hunger. One of the eight Buddhist hells is *Gakidō*, or 'the place of the hungry Spirits'.

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Aug. 24, 31. Dragon-flies are thought to be the horses on which the Spirits of the Dead ride, and nobody is allowed to molest them at *Bon Matsuri*.

77

Aug. 25-29. *Taka tōrō* is a paper lantern, hung up at the top of an upright stick or post. A lamp is typical of human life, and is considered a rather weird and ghost-like thing. Cf. the proverb, *Inochi wa fūzen no tomoshibi*, 'life is the flame of a lamp flickering in the wind.'

78

Sept. 1. *Hasuki*, 'the leaf month,' when the leaves fall, is a poetic name for the 8th month (o. c.), corresponding to September.

79

Sept. 2. *Tsukutsuku-hōshi* is a kind of locust or cicada much esteemed for its song; but *hōshi* or *hōshi* is the name for a Buddhist priest, and both words are to be understood here.

80

Sept. 3. Saga was a wild and lonely moor, not far from Kyōto, the capital. In Japan many kinds of insects are valued for their musical voices, and are kept in tiny cages; but in their wild state they have to take their chance, with other insects, of being caught by the birds. *Karasu*, generally translated 'crow,' is the *corvus japonensis*, a bigger bird than our crow, with a different cry and different habits.

81

Sept. 4-6. *Hagi* is the *leptodexa bicolor*.

82

Sept. 5, 9. *Tasogare* means 'Who is it?', and is used for the dim twilight, when one can hardly distinguish a passer-by, and asks who it is. Here it means twilight, and also suggests

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NOTES

that the weasel in the clover is wondering who Buson is. The Kōdaiji is a famous Zen Buddhist temple at Kyōto, containing many relics of Hideyoshi.

83

Sept. 13. *Izayoi* means to hesitate, and *izayoi* is a poetic name for the 16th night of the lunar month, when the moon appears to hesitate in rising.

84

Sept. 14. This is a well-known and very beautiful verse by Bashō's disciple, Kikaku. *Tatami* are the straw mats, 6 feet by 3 feet, which form the floor of a Japanese house; *mei getsu* means the full moon.

85

Sept. 20. This verse is intended to convey a picture of clouds driving across the face of the moon. When a cloud approaches, the moon seems to float into it (*tadayoi*), like a boat; and when the cloud passes away, the moon is supposed to be driving it off (*harai*).

86

Sept. 28. *Tobi-tsugu* means to pass on a cry from one to another.

87

Sept. 29. *Seishi*, meaning omnipotent, is an epithet generally applied to Buddha. A more literal translation is, 'How sad it is to hear that the present month (of autumn) is all-powerful!'

88

Oct. 8. Bashō's special school of poetry was founded upon this verse. It will be noticed that the second line is too long, and some people read *u* (cormorant) instead of *karasu* (crow), which would make the metre correct; but a cormorant being a water bird is obviously out of place on a tree, and would quite spoil the verse.

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89

Oct. 9. Matsushima, or the island of pine-trees, is in the Inland Sea, and is one of the three famous beautiful places of Japan. It has always been a specially sacred spot, and nobody is ever allowed to be born or to die there.

90

Oct. 16. *Maruki* means a round chubby little baby, and is the same word as *Maru*, which is always added to the names of ships in the Japanese Mercantile Marine. In the old days, when the Japanese owned few steamships, each one was looked upon as a member of the family, in fact as a new very big baby, and was accordingly dubbed *Maru*, 'round and chubby.'

91

Oct. 24. Fuji is a sacred mountain, inhabited by Ko No Hana Saku ya Hime, 'the princess who makes the flowers blossom,' and a pilgrimage to its summit is specially meritorious. There are several temples at the top, which are only open in summer time, and it is said that stones and pebbles rolled down by the feet of pilgrims are miraculously restored the next night to their original position; so that the height of the mountain never grows less. In ancient times no woman was ever allowed to make the ascent; but Lady Parkes reached the summit in October, 1867, and since then several ladies have done the same. The height is 12,365 feet, and the shape is an almost perfect cone, resembling, as the Japanese say, an inverted fan in the sky.

92

Oct. 26. Mount Asama, in the Province of Shinshū, is 8,130 feet high, and is the largest active volcano in Japan. This verse no doubt refers to stones blown up by eruptions, which constantly take place.

93

Nov. 3. These are of course symbolical; the pine stands for long life, the maple for the beauty of autumn, and the 16-petal

128

chrysanthemum is the Imperial crest. The reigning Emperor, Mutsuhito, was born Nov. 3, 1852, and ascended the throne in 1867.

94

Nov. 4, 5. Tea plants grow to 3 or 4 feet high, and have small white blossoms and faint perfume. The leaves are picked about the end of April or early in May, and again generally in June or July; the plants flower in early winter, when there is often warm, mild weather. There is a legend that Daruma, the Buddhist saint and the founder of the Zen sect, who sat in silent meditation for so long that his legs rotted away, found great difficulty in keeping himself awake. Finally one day, in spite of his efforts, he could not avoid dropping off to sleep; but on awaking he was so angry at his own weakness that he cut off his eyelids and threw them on the ground, thus preventing himself for ever after from shutting his eyes. The next day the eyelids had grown into two tea bushes with eyelid-shaped leaves; and this was the origin of the plant, which gives all who partake of it before going to bed a sleepless night.

95

Nov. 8. Foxes in Japan are supernatural and often very mischievous animals. They have a dangerous power of turning themselves into beautiful young women; but the way to detect them is to get them near to a pool of water, for the water will only reflect them as foxes. There is a queer story told in *Things Japanese* of a fox, which turned itself into a phantom railway-train as recently as 1889. The fox is the servant of Inari, the God of the Rice-fields, and stone images of foxes are often seen about the country, sometimes wearing coloured cloth bibs as votive offerings.

96

Nov. 22, 23. The Japanese say that a hawk, after hunting all day, will catch a small bird and carry it off to his nest, holding it in his claws all night as a protection against cold feet;

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hence the name *nukume dori*, which means 'the warming bird'. In the morning the bird is allowed its freedom, and the hawk shows his gratitude by taking care not to hunt that day in the direction in which it flew.

97

Nov. 25, 26. In the 10th month (o.c.) all the eight million Shintō Deities assemble from all parts of the country, and go off to their ancestral home of Izumo; all except Ebisu, the God of Wealth and Protector of Markets, for he is deaf and cannot hear the summons. The 10th month is therefore often called *Kaminasuki*, the godless month, and it is considered useless to offer any prayers then.

98

Nov. 27. This verse is supposed to be written by a dying man, who has neither wife nor children left to look after him. He hears a cry out in the night, and half hopes it is they, but finds it is only a crow.

99

Nov. 28. Bashō died in Ōsaka, as already related. In this, his last verse, he pictures himself as still wandering on a solitary pilgrimage, and, feeling ill while crossing a desolate moor, he seeks the house of some charitable friend who will take him in.

100

Dec. 4. *Tomu* is a contraction for *tomuru* (to stop), and is almost a kind of rhyme with *tomoru* (to burn).

101

Dec. 5. *Higashi yama* are a low-lying range of hills east of Kyōto, the ancient capital. The verse gives a good idea of warmth and comfort in winter.

102

Dec. 9. The poet had just lost his wife, and compares himself to a poor lonely crow flying across a desolate moor.

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103

Dec. 10. This may represent nothing more than a picture; but probably, like so many other *haikai*, it has a symbolical meaning also.

104

Dec. 12. *Mizu-gusa* means water-weed; but it may also be a contraction for *mizukoushi*, which means insipid (lit. 'smelling of water'). So that the verse also means, that even if snowflakes had a scent, it would be only a very watery one.

105

Dec. 16. Pilgrims wear straw rain-coats, big mushroom straw hats, white leggings, and carry a stick. The Nichiren sect of Buddhists go the *sengaji mairi*, or pilgrimage to 1,000 temples, a meritorious act which takes most of a lifetime and involves seeing the whole of Japan.

106

Dec. 17. This represents the vigour of manhood, bravely bearing up against trouble.

107

Dec. 19. *Kamise* is a word used in connexion with play actors. Before the performance begins the players come forward and make a formal bow to the audience, by way of asking for their kind appreciation.

108

Dec. 20. There is a play here upon the word *yuki*, used three times. The first twice mean 'snow', and the last, in conjunction with *dokoro*, means 'a place to go to'. Literally it runs:—

'Oh, what a fall of snow!
Alas! there is no place to go
To see the lovely snow.'

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Dec. 25. This verse reminds one of Rōraishi, one of the twenty-four Chinese paragons of filial virtue. It is recorded that Rōraishi, when 70 years of age, still used to dress in bright colours and play about upon the floor, in order to delude his old parents of over 90 years of age into thinking that they were not really so very old after all. He also pretended one day to slip and fall while carrying a pail of water, and began to cry at the slop he had made.

110

Dec. 28. *Toshi awasure* was an entertainment given at the close of the year, by way of forgetting and wiping out the past year's misfortunes.

111

Dec. 29. The *Haiku Ichiman* adds a note to this: 'One year is a year of refinement and elegance, another is a year of greed and selfishness; who can say which agrees best with the will of heaven!'

